

The School Musician

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In This Issue

Violin
Fischel

Trombone
Horn

Melodica
Green

Brass
Williams

Corno
Gustat

Other Articles on
Conducting—H. E. Nutt
Scoring—Don Wilson
Band History—A. J. Johnson

And Many Others Including
A Saxophone Player Writes
Home to His Ma
By Mayhew Lake

MAY
1936

James Watkins, Alto Saxophone
Angola, Indiana
First Division
1935 National Solo Contest
See Who's Who

The Bass and Harmony Instruments *

WHILE the string and woodwind groups include bass and harmony instruments, we are concerned with the cup mouthpiece or "brass" instruments. The earliest ancestor of all cup mouthpiece instruments is, of course, the simple trumpet, evidence of which may be found in the early records of the most ancient civilizations.

Undoubtedly the immediate ancestor of our larger cup mouthpiece instruments was the mediaeval SERPENT. This was a simple trumpet increased in length to approximately eight feet and bent in serpentine curves for facility in playing. It was usually made of wood. A variance in pitch was achieved by opening and closing small holes in the body of the instrument which were sometimes equipped with keys. The tone was very rough and harsh and far from musical if judged by modern standards. Handel, after hearing a Serpent played for the first time said, "Certainly it cannot be the serpent that seduced Eve."

From the Serpent was developed the OPHICLEIDE which derives its name from two Greek words meaning key and serpent. A family of Ophicleides were made by European instrument makers from the alto to the contra bass. While it was never common in America, the Ophicleide was still used in Europe as late as the latter part of the 19th century.

It remained for Sax, the illustrious inventor of the popular saxophone, to build a family of instruments known as Saxhorns which were the first brass base and harmony instruments as we know them today. He used the hunting horn and the trumpet and added valves to make a complete family from the E♭ Soprano to the BB♭ Contra bass Saxhorn.

To Sax should be given much credit. He even attempted the difficult baritone which was a cross between the valve form of trombone or tenor and the B♭ bass, and did an excellent job of it. Yet while Sax deserves his share of honor, his source of inspiration came from the so-called classical composers, Bach, Handel, Wagner and others who demanded the impossible of the instruments then available. It was necessary to develop wind instruments capable of much greater playing facility and Sax was the man who undertook and accomplished the job.

After the original Saxhorns were built many varieties of shapes and pitches were employed until at the present time we have three general classifications—the alto, the baritone and the bass horns. The Upright Alto, so popular thirty years ago, has practically disappeared and has been replaced by the Mellophone or Circular Alto pitched in E♭ and F and less frequently in D and C.

The Tenor horn is also little used at present, the Baritone and the Tenor Trombone supplanting it. Baritones are pitched in B♭ and may accurately be called large bore Tenor horns or small bore B♭ Bass horns. Frequently a Tenor bell is added to Baritones so that older scores calling



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for a tenor tone quality may be played by the Baritone. The popular Baritone of the present has a single deflecting bell.

The Tuba or Bass horn has gone through many changes since the Saxhorn. The Upright model commonly used prior to the World War has now been replaced by the deflecting bell Helicon, commonly called a Sousaphone, and the recording or deflecting bell type of Upright Bass. B♭ Basses have long ago disappeared and E♭ Basses are used less frequently than they were a decade ago. BB♭ Basses have steadily grown in popularity so that they are used more than any other brass bass.

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WE ARE MAKING AMERICA Musical



John Van Deventer

Fredericksburg, Va.

John Van Deventer has long been interested in music. Following the vocation he adopted when a very young man of helping others to understand and to participate in the interpretation of this art, he spent many years as a private instructor and teacher of the piano. Then followed a series of deanships of music departments in various colleges, including Oswego Women's college, Kansas; Morris Harvey college, West Virginia; and Burleson college and College of Marshall, both in Texas.

While many of Mr. Van Deventer's activities have centered around private and college work, he has always been a strong force behind the school music movement, wherever his locale might be. In 1929

Mr. Van Deventer founded his own School of Music in Fredericksburg, Virginia. Since that time he has taken an active part in the high school music work of the community, and his activities have now broadened to state-wide participation in the movement.

Mr. Van Deventer organized and has conducted the Fredericksburg high school band, one of the outstanding school bands in the state, and, as director of this fine group, he was chosen to assemble and conduct the first all-state band in Virginia for the Virginia State Education association. His all-state band was so enthusiastically received that it has become a regular feature of the society's program.

Last year he was selected for the chairmanship of the State Organization committee for State Music contests. As chairman of this committee, he has spent many hours in trying to make such a contest possible for the high school students of Virginia—a contest where they might receive inspiration and recognition in their study. For a while he thought the stage was set—that Virginia would have a contest this spring, but later found that he had dreamed too soon. However, Virginia is to hold its first State contest in 1937. That is definite, and that first contest most certainly will be a memorable tribute to this man who has had such high hopes and who has worked with such tireless effort to make it possible.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Official Organ of the
National School Band Ass'n
A. R. McAllister, President
National School Orchestra Ass'n
Adam P. Lesinsky, President
American Bandmasters Association
for the School Band Field
Robert L. Shepherd, Editor

M A Y
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CONTENTS

We Are Making America Musical—John Van Deventer.....	4
News and Comments.....	7
A New Instrumental Building for Whiting, Indiana	9
The School Band's Family Tree, By A. J. Johnson	10
Xylophone and Marimba, By Geo. Hamilton Green	12
Problems in the Teaching of Brass Instruments, By Ernest S. Williams.....	13
Four Flashy Spins for the "Spinno," By Major C. W. Boothe.....	14
The Student Takes the Baton, By H. E. Nutt	16
Sousa Grade Flag Maintenance Fund.....	17
Correct Drums for the School Band, By George Way	18
Correcting the Jaw Position for a Better Embouchure, By Joseph Gustaf.....	19
Scoring for the Small Orchestra, By Don Wilson	20
Dazzle Your Public with these Stage Secrets of Trombone Playing, By John J. Horn	22
I Answer Some Questions on Violin Playing—Max Fischel	24
Is Your Hat on Straight? By Gerald Daniel	25
Hear Them at the National.....	26-27
Eavesdropping, By Jean Dragoo	28
Who's Who—James Watkins.....	35
A Saxophone Player Writes Home to His Ma, By Mayhow Lake	37
Our Pianist Encourages Ensemble Playing, By Theodora Troendle.....	47
A 3,000 Mile Bargain Counter.....	50

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Director of 7 School Bands finds PA INSTRUMENTS "PERFECT" for the School Musician



At top—John Carney, who has played with many of the big-name concert bands and orchestras of the country, including Sousa's and the Chicago symphony, and now directs 7 successful school bands in and about Chicago, P-A equipped.

Above—The St. Julian Grade School Band and (left) the St. Adrian School Band, both under the Carney baton. 125

★ John A. Carney, former member of John Philip Sousa's Band, now teaches and conducts 7 grade and high school bands in and about Chicago. These bands are consistently Pan-American equipped, some of them 100%, and they are among the finest bands in their respective classes. "I marvel at the fine tonal quality, accuracy, and easy-playing sturdiness of these moderate priced instruments," says Mr. Carney, "and I influence their use whenever possible in my school bands." Because of this superior musical playability, students make more rapid progress with P-A's. Their moderate prices open opportunities to more students and aid directors in acquiring full standard band instrumentations. School officials, parents, and citizens respond with community support to the economy with which a band may be so finely equipped and to the rapid progress P-A bands invariably make. . . Try the new model trumpets, cornets, wood-winds, and others at your local P-A dealer's. Or send coupon for latest catalog, trade-in details, and easy terms. No obligation at all. See your dealer, or write direct today sure.

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News and Comments

Miescer's Band Performs

● A. Stephen Miescer and his fine band of the Mt. Lebanon high school, Pittsburgh, Pennsylvania, scored high again in a brilliant concert April 24. The program was opened by one of Mr. Miescer's own compositions, "Pride of the Navy March." Later in the evening the band played a composition by a former member of the Mt. Lebanon band, Loreen Bradshaw. Mr. Bradshaw's composition was the "Washington Field March."

Guest conductors for the performance included A. D. Davenport, Aliquippa, honorary president of the Pennsylvania School Music association; Edward S. Vanover, Gallipolis, Ohio; Gordon F. Williams, Ebensburg, Pennsylvania; and S. E. Geise, Mt. Lebanon high school faculty member.

Mr. Miescer, who is president of the Pennsylvania School Music association, will be busy this month in connection with the activities of the Second Annual convention of the organization May 14, 15, and 16 in Indiana, Pennsylvania. The all-state high school band will be featured at this convention. Captain Charles O'Neill, director of the Royal Twenty-second Regiment band, The Citadel, Quebec, will be guest conductor.

• • •

Connecticut Finds Co-operation

● Just when the committee for the 1937 Music festival was meeting to decide what should be done about a locale for the festival, an invitation was received from the Chamber of Commerce of Waterbury that the festival be held there. The invitation was accepted immediately with thanks for such co-operation.

• • •

New Hampshire's Festival

● One hundred and sixty musicians will comprise the all-state orchestra which will give a concert before students and directors gathered for the New Hampshire Music festival May 15 and 16 in Hanover. One of the

outstanding features of the concert will be the presentation of the second movement of Dr. Howard Hanson's "Nordic Symphony," directed by the composer.

• • •

Massachusetts' Festival

● B. J. Rockwood, Jr., of the Haverhill high school is chairman of the Massachusetts State festival to be held May 16 in Haverhill. Following the festival, the newly-elected officers will begin plans for the 1937 festival. They are Gertrude O'Brien, president; Mr. Rockwood, vice-president; John E. C. Merker, executive secretary; J. V. Dethier, Luther Churchill, and Ralph Schoonmaker, directors.

• • •

Townspeople Co-operate

● When the members of the Quincy, Illinois, high school band won the

right to go to the National, they looked forward to a thrilling adventure, but when they put it down in black and white as to just how much ready-cash would be necessary for them to make such a trip, their spirits were considerably dampened.

The residents of Quincy, and the business men, too, wanted their band to go to the National, so they set about to make the journey possible. The facilities of Quincy's radio station, WTAD, were offered, and immediately a campaign was opened which included broadcasts by the band.

The broadcasts were given wide publicity through the students, the publicity through the students; the local paper, "The Quincy Herald Whig"; the churches; and bulletins. During the concert several appeals for funds were made by leading citizens with the request that the subscription be phoned in and the name and amount would be announced over the radio.

The contributions poured in, ranging from \$1 to \$100. The mayor headed the list by sending one boy. Approximately one-third of the amount necessary was secured as a result of the first broadcast. Daily broadcasts followed for a week and closed with a final appeal and announcement of all contributors.

Twenty-five hundred dollars were raised in less than ten days by these townspeople in this practical demon-



Among the men who attended the clinic held in Iraan, Texas, recently were (left to right) Russell E. Shrader, clinic host; Jacques Nonce, Iraan; Judge Casebier of Pecos county; Clyde Rowe, secretary of the Western Texas division; Fred W. Miller, Chicago; Lee Johnson, Wink; a student of Sul Ross; Prof. D. O. Wiley of Texas Tech band; R. L. McGowen, Crane; Charles B. Granger, Sul Ross Teachers college; Joe Berryman, Fort Stockton, president of the Western division; Charles G. Walker, Monahans, instrumental in organizing the clinic; C. Sanford Eskridge, Wink; Joe Haddon, Ozona; G. Ward Moody, Odessa; D. W. Conley, Big Springs, chairman of the contest; and Mr. Schlabach, Abilene.



The all-western band of Pennsylvania (story below). Directors, left to right, are William D. Simpson of Spangler; Mr. Peiffer, Monongahela; Gordon Williams, Ebensburg; W. D. Smathers, Somerset; A. S. Miescer, Mt. Lebanon; S. G. Ambrits, Stow; Mr. Brown, Blairsville; Mr. Tier, Burgettstown; D. H. Franks, Uniontown; C. W. Osborne, Charleroi; E. J. Hill, Upper Yoder; Paul E. Harding, Washington; Wendell Hallen, Donora; W. F. Gray, West Brownsville.

stration of their loyalty to their band and its director, Paul Morrison.

* * *

Pennsylvania Continues to Climb

● Another step up the ladder of achievement for Pennsylvania school music must be accredited to the all-western, all-central, and all-southeastern bands which were organized this last winter and have been giving concerts throughout the spring.

Even the terrific flood conditions, making travel almost impossible, did not keep one of the members of the all-western band away from the concerts they were scheduled to make in Washington, Pennsylvania, a few weeks ago. One hundred and seventy-five boys and girls from a radius of 150 miles gathered to make the concerts possible. Lieut. Charles Bentler, director of the U. S. Navy band, was honorary conductor at both performances.

Forty-eight hundred people attended the performances of the all-Western band. This band was organized by Paul E. Harding, director of instrumental music in Washington, Pennsylvania. Mr. Harding was awarded a gold medal for his splendid work in organizing this band.

Another outstanding event in the state of Pennsylvania was the School Music association's band festival held in the Wellsboro high school, March 19, 20, 21. Lieut. Branson was the honorary conductor for this affair, too.

* * *

A May Festival

● Lovers of fine music who cannot attend the National contest in Cleveland and who live within driving distance of Ann Arbor, Michigan, will undoubtedly visit the annual May festival being held there May 13 to 16. Leopold Stokowski's appearance with his Philadelphia orchestra will be the feature of the festival. The festival

is being sponsored by the University Musical society. Among the soloists who will appear at the festival are Lily Pons, Jeanette Vreeland, Rose Bampton, Giovanni Martinelli, Paul Althouse, Keith Falkner, Julius Huehn, Efrem Zimbalist, and Harold Bauer.

* * *

Kentucky Forging Ahead

● The Kentucky Band and Orchestra Directors association is keeping things humming in that state this spring. At the regular spring meeting, April 17 in Louisville, the association voted to hold two clinics during the year 1936-37, one to be held in Central Kentucky, the other in Western Kentucky.

Plans were made for organization of an all-state band and an all-state orchestra to be presented on the programs of the Kentucky Educational association next spring.

Another development of the association meeting which illustrates the steady strides of advancement being taken in that state was the selection of a committee to urge the appointment of a state supervisor of music.

The officers for the coming year are C. E. Norman, Anchorage, president; J. B. McKenna, Fort Thomas, vice-president; L. P. Brown, Central City, treasurer; and J. H. Dameron, Maysville, secretary. District chairmen are Kenneth Wells, Mayfield; E. D. Hutton, Barbourville; Paul Matthews, Lexington; and Frederick Ernst, Louisville. Joseph E. Van Peursem, Richmond, was appointed chairman of the committee co-ordinating instrumental and vocal affairs. Louis Friedman, Winchester, was assigned the committee on professional ethics and grievances.

* * *

New England Festivals

● New England is very much alive this year with school music activities,

and, according to John E. C. Merker, executive secretary of the New England Music Festival association, "We find that the spirit of co-operation and willingness to do things is the best we have enjoyed in a long time."

The first event of the New England association on March 14 in Springfield, Massachusetts, saw 600 school musicians gathered to participate. Paul Wiggin introduced the all-New England band in its first appearance. The all-New England orchestra was under the direction of Francis Findlay of the New England conservatory in Boston. The students assembled on March 11 and rehearsed constantly until March 14.

Five-hundred school musicians took part in the festival-clinic held in Storrs, Connecticut. The all-Connecticut orchestra was directed by Normal Church of Columbia university. While the orchestra was rehearsing, the music supervisors held a series of clinics. The enthusiasm over this event has been so high, that a similar one is being planned for October.

May 9 saw nearly 1,000 school musicians in Mechanic Falls, Maine, to attend the Western Maine festival there. May 16 is a fully scheduled day with the Massachusetts State festival at Haverhill, the Eastern Maine festival at Rockland, the New Hampshire festival at Dartmouth college, Hanover, and the Rhode Island festival in Providence.

The climax of school music activities in New England will come May 22 and 23 at the all-New England festival in Portland. Competitive features are being offered for those desiring them. The rating will be on the honor basis. Cups are to be awarded for drilling, drum majors, and uniforms. Parades and massed band playing will combine to make this festival one of the gala events of the east.

* * *

Nat'l Orch. Ass'n Officers

● Adam P. Lessinsky of Whiting, Indiana, was re-elected to the presidency of the National School Orchestra association at a meeting held recently. Other officers of the association for the 1936-37 year are Ralph E. Rush, Cleveland Heights, Ohio, first vice-president; George Wilson, Emporia, Kansas, second vice-president; and O. J. Kraushaar, Waupun, Wisconsin, secretary-treasurer. Alexander Harley, Park Ridge-Des Plaines, Illinois, is the new member of the board of directors. Directors whose term did not expire are J. Leon Ruddick, Cleveland, Ohio, and T. Frank Coulter, Joplin, Missouri.

**A New Instrumental Building
for Whiting, Indiana**
Adam P. Lesinsky, Director
President, N. S. O. A.

FOR THE PAST five years the Whiting high school band and orchestra was housed in the Whiting armory. While the armory provided ample space, the acoustics were anything but satisfactory. At the beginning of this year the National Guards decided to build an addition on to the armory; therefore, it was necessary for the band and orchestra to move from the building, at least temporarily. After due deliberation the school board decided to build a permanent home for the instrumental department.

A number of years ago the heating plant or boiler room was housed in the back of the main high school building. Now it is located in a separate building. The space which it occupied was used as a storage space for odds and ends. Due to its isolation from all the class rooms it was an ideal place to locate the band and orchestra. WPA labor, augmented by the regular high school staff, soon got the construction under way.

The rehearsal room is 27x54 feet. The floor is red and black tiletex with a concrete base. The walls are sand finish plaster. The ceiling is per-



The rehearsal room of Whiting's newband and orchestra building is acoustically perfect for the purpose, brightly alive, yet defining each instrument into a perfect ensemble.



This is but a very tiny bug's eye view of the instrument case, of which there are several other sections, all to be equipped with doors. The floor plan utilizes every inch of space to the best advantage. One of the 8x9 rooms serves as President Lesinsky's office.

forated cellulose. Nine two hundred watt lights in addition to four large windows furnish ample light for the room.

Adjacent to the rehearsal room is a section of the building which contains the director's office, two practice rooms, and the library, which is also used for sectional rehearsals and as a practice room. All these rooms and the hall have the same finish as the rehearsal room. Three of the rooms are 8x9 and the library is 13x13.

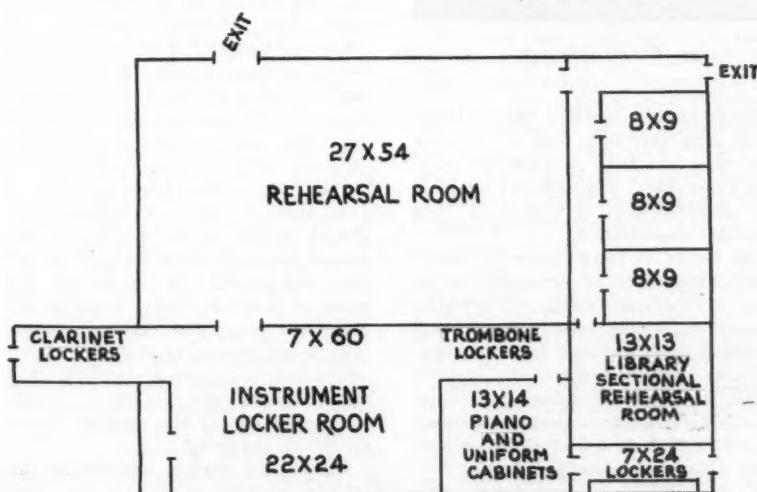
On another side adjacent to the rehearsal room is the instrument locker room. There are 225 individual places for instruments. Each space is numbered and assigned to but one pupil. This room is finished with tiletex floor, painted brick walls, and plastered ceiling. Due to its length it also serves as a practice room for several players. This room is 7x60 with an off-set in the center part of it 22x24.

Next to the locker room is a room which contains the uniform cabinets and a piano. This room is 13x14.

A hall, 7x24, leading to this room contains the regular school lockers for the band and orchestra department. The door leading into this hall can be locked, thus completely shutting off the band and orchestra department from the high school proper. Since there is an outside entrance to the band and orchestra rooms, work may be continued after school and evenings without going into the main part of the high school.

A separate ventilating system will be installed in the near future. This will enable the instrumental department to function as a separate unit.

The material for the building cost \$3,500.



The School Band's Family TREE

A History-story by

A. J. Johnson, Grand Rapids, Michigan
Member of Acoustical Society of America
Instrumentalist and Designer

● THE BAND IS an indispensable element in our modern civilization. It would be extremely difficult to conceive a "bandless" parade; yet no less a tax on the imagination would be a "bandless" football game. Concert bands tour the country, school bands enliven local festivities, and industrial bands alleviate the cares of tired workers. Indeed, never a day goes by in which band music of some kind or other may not be heard.

Since the band is so important today, a brief inquiry into its origin and early history will be both profitable and interesting. Every bandsman, for example, should know how the band had its beginning and under what difficulties his predecessors had to labor. Every admirer of band music, moreover, should be able to appreciate the contributions of these pioneers in the field of band organization, without whose efforts the band as we know it could never have reached its present-day standard of excellence.

Although instrumental music always has played a large part in the artistic life of the world, the modern band had its origin in about the middle of the eighteenth century. It is an interesting fact that the band began as a branch of things military. This fact is indicated even in the word "band" itself. Although the word "orchestra" is derived from the name used to designate the position of the choral dancers in the ancient Greek drama, the word "band" comes from a French term meaning "company," or "troop." Hence, also, a band as distinguished from an orchestra often is



● Mr. Johnson

spoken of as a military band. While it is true, therefore, that at the present time the band is used for many purposes other than military, it must be admitted that it originated as a military organization.

As far as we know, bands first made their appearance in Germany, in the year 1750, or thereabouts. The instrumentation of these early bands indicates their exceedingly humble origin. Toward the latter part of the century, these bands were composed of 2 oboes, 2 clarinets, 2 horns, and 2 bassoons. Later on, a flute, one or two trumpets, and a double bassoon were added.

About a quarter of a century before the Revolution of 1789, bands were introduced into France. Because the development of the band in France has been very important for the history of music in general, and because the best works on band history have been written in France, the vicissitudes of the French band will be discussed in considerable detail at this time.

An organization for military defense, known as "The French Guards," was the first to be granted bands; brass instruments and reed instruments being used by them as far back as 1764. Later, the infantry was permitted to organize bands. Soon, regulations were drawn up which provided for band music at such important functions as parades, military masses, the escort of high officials, and the presentation of the colors.

In 1789, General Lafayette, of American Revolutionary fame, authorized a certain Captain Sarrette to organize a band for the Paris "National Guard." Through the latter's ardent zeal, the band was enlarged greatly, until, in 1792, Captain Sarrette, with municipal aid, established a school of band music at Paris. This school furnished all the bands of the fourteen armies engaged in the Revolution and was instrumental in furthering the cause of music in France to an extent otherwise impossible in those troublous times. In fact, in 1795, the school was legally transformed into the "National Conservatory of Music," still famous as one of the greatest music schools in the world.

During the French Revolution, the

bands had an instrumentation of 1 piccolo, 4 clarinets, 2 oboes, 2 horns, 2 bassoons, and 3 percussion instruments. However, the bassoons were soon found to be too weak to carry the bass; hence, through the intervention of the above-named school, trombones were added. Now, however, the strength of these trombones weakened the effect of the higher instruments, so that trumpets were introduced to reinforce the latter. In soft passages, moreover, the serpent, a coiled wind-instrument, replaced the trombone. Finally, since the introduction of these new instruments tended to destroy instrumental balance, the number of clarinets was increased, whereas that of the weaker-voiced oboes was decreased. Gradually, therefore, the personnel of the band increased from fourteen or fifteen players to forty or above. A typical infantry band in 1825, for example, included 2 flutes, 8 clarinets, 4 oboes, 2 trumpets, 4 horns, 6 bassoons, 2 double bassoons, 2 trombones, and battery.

During this same period (the beginning of the nineteenth century), important discoveries were being made with respect to the construction of brass instruments. Up to this time, these instruments, save the trombones, had no notes other than those obtained from the natural tube. Hence only about ten or twelve notes, at the most, could be played; of these very few were consecutive. A German, Weidinger by name, began to make holes in the bugle and cover them with keys, as was done in the case of flutes and clarinets. The result was the key bugle, which now could sound all the notes on the chromatic scale. Blühmel and Stoelzel, two makers working together, next invented pistons and cylinders, which have now come into general use on all brass instruments.

It must not be supposed, however, that these improved instruments were immediately adopted by the military bands. In fact, between the years 1825 and 1845 band conditions in practically all the European countries were in a state of chaos. Public and professional agitation, however, gradually brought about a reformatory movement, the results of which have laid the basis for present-day band organization. In France this movement culminated in the appointment of a commission by the Minister of War, charged with the task of improving the military band. Among the important men on this commission were Lieut. Gen. De Ruminy, president; Georges Kastner, secretary, whose works on the history of music are invaluable to a student of the period. Count Gudin, Colonel Ribau, and several members of the "National Institute," the Conservatory

What does the word band mean? . . . Were the first bands French, or German? . . . Which country gave the band its first impulse? . . . Who was Captain Sarrette and what did he accomplish? . . . What was the instrumentation of the first band? . . . What brass instrument was the first to have "keys," and by whom was it invented? . . . What event on February 25, 1845, saved a perilous situation for the future of the band, resulting in the first systematic band organization plan? . . . What was the status of the band during the French Revolution . . . and was Napoleon's attitude a help or a hindrance to band development? . . . All these and a score more questions about the early fascinating history of the band are answered in this entertaining story by a man who has delved deep into its history and knows the facts. You will enjoy every line of this article. Don't fail to read it. » » » »

of Music, were also called. The commission held its first meeting on February 25, 1845. After having examined the causes of the decline of the military band, it set about to provide some uniform organization scheme which would remedy the defects. Its recommendations were submitted to the War Department, and were, with slight modifications, carried into immediate effect. Fifty men were now to be allowed to each infantry band. New financial allotments were made to be used for the purchase of new instruments and music. Bandmasters had to be graduates of the school of music and had to pass a rigid examination. Metronomes and tuning-forks were to be provided for each band, as well as wooden cases for fragile instruments. Prizes were to be given annually to composers whose military music was judged best, this music later to be used by the bands. Finally, cavalry, infantry, and artillery bands had to conform to a standard plan of organization, drawn up by the commission, and but slightly altered by the Ministry. The labors of this commission, in fact, represented the most thorough and systematic attempt at band organization ever made.

The subsequent history of the French band is an alternate succession of progress and decline, its condition depending on the whims of those in control of affairs and on the attitude of the public toward band music. The Revolution of 1848, for example, brought on a change of governments and a consequent deterioration of the band. Important during this period was the work of Adolph Sax, who not only improved the brass instruments and

gave his name to the saxhorn and the saxophone, but also organized a successful model band. In 1867 the cavalry bands were permanently abolished because Marshall Niel, then Minister of War, saw no use for them. Napoleon's subsequent insistence on infantry bands for his regiments probably saved these bands from total extinction.

Whereas previously bands had continued to play while the fighting was going on, during the Franco-Prussian War this custom was abandoned, and the bandsmen became stretcher-bearers and nurses. After this war, the status of bands again declined. Since the bandsmen had to take part in active duty on the field and were thereby deprived of their former advantages, interest in band work lagged. Hence, a so-called "reorganization" was again effected, in 1873. Piston trumpets were now granted to all bands. The two bands of what was at this time the "Republican Guard" were to be retained (although they were later consolidated into one). Infantry bands, with a membership of forty musicians, were likewise to be retained. A feeble attempt also was made to revive the cavalry bands by providing for a nucleus of ten soldier-musicians from each cavalry regiment. The failure of this attempt, and the complete abolition of the cavalry brass band, need not be viewed too seriously, however, since the cavalry has not nearly so great a need for a band as has the infantry. After 1873, no significant change was made in the organization of the French bands.

Investigations on band reorganization similar to those of the French government in 1845 were carried on also in other countries. Wieprecht, in Germany, drew up a new plan of band organization in 1845, which, in principle, is still followed. In 1863 the question of military bands was studied in Belgium, and conclusions were reached largely identical with those of the

(Turn to page 46)

XYLOPHONE and MARIMBA

By Geo. Hamilton Green

• EVERY DAY I receive many letters from young and coming xylophonists and marimba players throughout the country, all asking the same question, which, summed up in so many words, is: "How can I improve my playing?" Therefore, without indulging in any preliminaries, I shall offer my best advice, which I trust will prove enlightening to all who are anxious to better their playing of mallet played instruments.

First, the instrument. The playing range of both the xylophone and the marimba should be not less than three and one-half octaves, preferably from low "F" to high "C." A four octave instrument is better still, should the player care to assume the cost of a larger instrument. The range of the four octave instrument should be from low "C" to high "C."

I advise "raised" or "elevated" sharps or flats for all players. It is a mistaken idea to imagine that the "level" mounting is better adapted to certain types of playing. The raised or elevated mounting is best for all types of playing.

Regarding mallets or hammers. I advise a thirteen inch "over-all" length, with a ball suitable to the instrument and type of music to be played. In other words, for practice, use a soft ball, either rubber or wound yarn, fairly small in size. For public rendition, concert, radio, et cetera, use either rubber or yarn, the rubber to be not more than three-quarters hard and the yarn of a similar hardness. Never use a full hard vulcanized ball for marimba or xylophone. The tone resulting from such a mallet is entirely too harsh and metallic; the lower register of either instrument is completely lost and besides, this type of hammer will "dent" the bars, in a short time, ruining the instrument. In all of my radio work, recording, concert, I have never used anything over a three-quarter hard mallet. Most of my playing is done with only a one-half hard mallet. Thus, I am able to



Mr. Green is a national authority on mallet played instruments; featured soloist on the National and Columbia broadcasting chains, and a Victor recording artist; author and composer of many instruction books, special music courses, solos, and studies; a teacher with successful pupils all over the world.

bring forth the best possible tone quality from the instrument. The most suitable mallet for the low register of either instrument, and especially the marimba, is a soft wound yarn ball, the size to vary in accordance to the instrument being played.

The best way to practice. Stand at the middle of the instrument, with the body about four to five inches away from the edge of the keyboard. When playing on either end of the

instrument, turn the body slightly, and reach for either the low or high register. Don't "walk" back and forth in order to be directly opposite either end of the instrument. Learn to play from a set position directly at the middle of the keyboard.

Regarding hammering. Keep the hands low. The little fingers should almost touch the keyboard when playing. Do not raise the hammers

(Turn to page 83)



• Mr. Williams

• WHEN WE ARE in tune with nature's requirements, the playing of any brass instrument is comparatively easy. The problems of the horn, trumpet, cornet, baritone, trombone, and bass are relatively the same in sound production. Other than inaccurate effort in production will show up more pronounced on the horn first of all, hence the horn is called the most treacherous instrument. I do not hesitate to say that the playing of a brass instrument is so easy that it is difficult. Our problems arise when we attempt to do something in a way in which it cannot be done.

Three technics should be synchronized and developed simultaneously: breath technic, lip technic, and finger technic. Brasses are not difficult instruments as far as fingering is concerned, but it takes a studious, persevering individual to work out an accurate, dependable breath technic. On the smaller instruments, the problems are more acute. No person can ever be a skillful performer without possessing the art of governing the breath.

A student must always keep in mind what he wishes to attain—it is

Problems in the Teaching of BRASS Instruments

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By Ernest Williams

Director, Ernest Williams School of Music, Brooklyn and Saugerties, N. Y.

Conductor, New York University Band

not any sound that will do, but only a beautiful sound, and a beautiful sound is the result of clearness, smoothness, volume, and intensity. In training to control an instrument, we have to learn the varying degrees of breath management that are required to produce varying degrees of sound. It is generally believed that high tones are more difficult to procure than the tones of the medium and low register. This is not so; if we have the proper methods of production cultivated, one tone is virtually as easy to produce as another. In very high parts which must be played powerfully, added effort is essential but the effect should never sound strained. There should be no evidence of strain or facial contortion. Correct effort produces purity of tone with certainty and reasonable ease. Beautiful sound is the natural result of true adjustments over which the performer has absolute control, while ugly sound is but a disabled result of solely partial control.

The importance of metaphysical training is easily shown. There are strong and healthy performers who, right in their prime, are said to have lost their endurance and in some cases, lost their "lip." With the exception of facial paralysis, science has given no possible explanation for this. The performer has not lost his endurance or lip at all—he has only forgotten, so to speak, how he did it, so cannot recall it and loses confidence. He produced originally right by accident. From some cause—or other, probably a sore lip, the production became temporarily disturbed. He tried a new way, and it would not come. He forgot the first way

so lost his endurance with all the physical conditions as perfect as at the outset. He cannot play satisfactorily, simply for lack of knowledge. Other contributing factors are anxiety, fear, nervousness, concentration on counting time, and keeping with the baton, to the extent the motor processes fail to function naturally. The breath support is not adequate, and the resulting excessive pressure binds and tires the lips, depriving the performer of range, certainty, fluency, and ease. Almost every performer on a brass instrument is likely to get into this situation—then we have problems with which to deal.

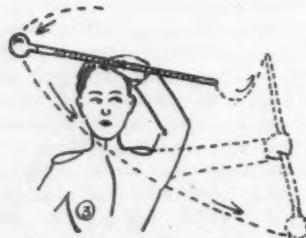
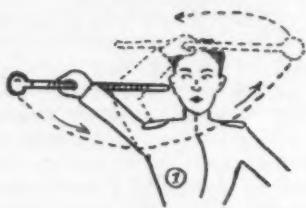
It is virtually a case of learning again from the start. Realizing the performer in this condition has gained finger technic and experience in reading and other things, nevertheless, as regards the breath manipulation, he must start from the beginning. Concerning the actual beginner, explanations, I feel, are in order. Most important, first, is the setting. "No chain is stronger than its weakest link," and no embouchure is stronger than the weaker lip. Therefore, it is highly essential to place the mouthpiece in such a manner the burden will be equally borne by upper and lower lip. The central position is the ideal. Unusual lip and teeth formations may alter this somewhat, but the ideal central position should be adhered to as nearly as possible. Some very fine performers play with more on the upper lip than on the lower and vice versa, and some play equally on the upper and lower lip, which only goes to prove

(Turn to page 41)

Four Flashy Spins for the "SPINNO"



Chart No. 1—Head spin.



Many school band twirlers of the Chicago high schools owe considerable of their prowess and ability to the generous teaching of Major Boothe. He has been a successful baton twirler in professional stage circles for over thirty years. Boothe has an unlimited routine of stunts and twirls developed in his experience with vaudeville, circus, minstrel, carnival, and professional bands.

For those in the Chicago area who can conveniently attend, he has a club of ambitious youngsters who meet each Sunday afternoon at 1317 Ritchie Court, Chicago, for instruction, practice, and exchange of ideas. What he offers in this article is easy, quite simple, but highly effective. If you desire more advanced material by Major Boothe, let us hear from you.

Fred W. Miller.

• HERE ARE A few trick spins and stunts that are not at all difficult, and easily mastered by any boy or girl who has even a simple knowledge of the twirling fundamentals and rudiments.

First is known as a head spin. Start No. 1, with the right arm extended, baton in the hand, palm down, with the ball pointing to the side, then bring the right hand forward to the top of the head, giving the baton momentum with the ball turning to the rear, $1\frac{1}{2}$ revolutions spun on the head, catching the baton in the left hand. From this movement you can do a simple back pass into the right hand, bringing the baton up to "carry." The head spin

looks quite sensational. It is advisable to pad the ears when learning to do the stunt, as you are apt to get a few knocks on the side of the head before you master it. It is much easier than it appears. To include this in your routine of twirling exhibition, I would advise that you remove your hat or cap and deliberately throw it to one side to show that you are going to do this special trick on the head.

No. 2 is a high palm spin, which I have illustrated with four distinct diagrams covering the series of movements in this stunt. This can be done from a forward body pass, from the right hand into the left hand, the spinning being done on the palm

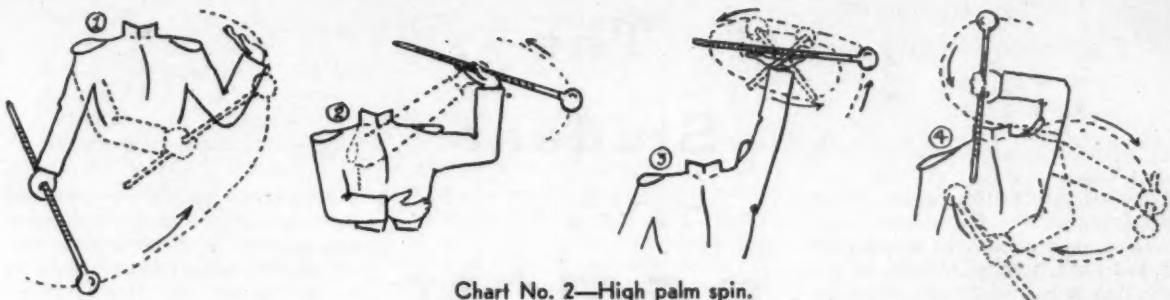


Chart No. 2—High palm spin.

of the left hand above the head. The pass is necessary to give the baton momentum. What actually happens is that the passing momentum of the baton is transferred, so that the baton actually spins on the flat palm of the left hand. The amount of momentum determines the number of revolutions. No. 4 of the diagrams shows the catch and twirl after the spin in the palm is completed. You can go into a figure eight or any other figure to continue on with the routine.

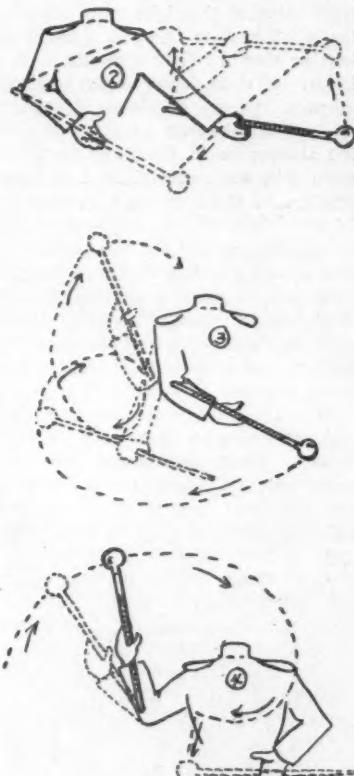
Next is a slide-out and front catch with a baton nip-over. Slide-out is done through the right arm, baton is then tossed flat in front of the body to the left hand with the palm up. The left hand next swings the baton, ball outward, for a revolution and a catch back in the right hand, palm up. This is all done in front of the body. I would call this quite an easy movement, not at all difficult, and should be learned in just a few minutes' practice.

Here's one that the boys in my class have decided to call the "Little Joe." It consists of a slide-out, flat back catch, nip-over, and a spinning back catch. Slide-out is done the same as shown in chart No. 3, position No. 1, tossing the baton from the slide-out position, right hand, into the left hand, palm up, with the arm in back of the body. After the catch, make a one and a half wrist twirl, moving the ball outward, with baton ferrule end over the left arm against the elbow, revolving the baton on the thumb over into a catch, with the right hand, palm up, back of the body. The entire secret of this movement is the matter of giving the baton sufficient momentum over the thumb for one or more complete revolutions for the final catch in back of the body. This trick can also be done with a catch under the leg, by which I mean the right hand reaches between the legs from in front to the rear, to make the catch.

I have held down the description

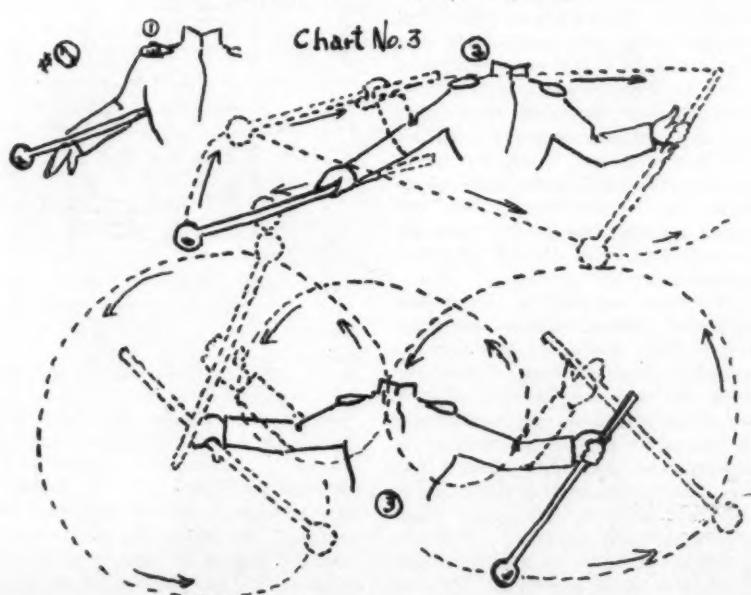
• • •
Chart No. 4—Slide-out, back catch, nip-over, and back catch (Little Joe).

Position No. 1 same as on Chart No. 1.
(This trick also done with catch under leg instead of back catch at finish.)



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to a minimum and ask that you analyze just what I have written with the diagram that shows the movement.

If any further explanations are necessary, if you want me to contribute additional stunts, tricks, let me know through the columns of *The SCHOOL MUSICIAN*.



The Student Takes the BATON

● MUSIC LIBRARIES remind me of the Irishman who had a leaky roof. When it was raining, he couldn't fix it, and when it wasn't raining, he forgot that it needed fixing. We don't realize the condition of our music until we are ready to use it, and then there isn't time to organize it properly, so we get along as best we can. When it is not in use, we forget that it needs organizing. As a result, parts are lost or misplaced, time is wasted in making up folders because the parts are not in order, and no one is sure what parts should be on hand.

One rule should be followed in the organization of a music library—have every piece of music in the right place at the right time. No matter what system is used, a good librarian should follow that rule to the letter. If it is followed out systematically, storage envelopes (properly labeled) will be in a definite place on the shelves or in the files; parts always will be arranged in a definite rotation in the storage envelopes or folders; there will be an exact record of the number of parts available for each instrument; and an accurately classified list of all selections will be available for ready reference. Moreover, a simple and efficient plan for issuing and checking in music for home practice will be used.

Here are some suggestions for you who are trying to clean up a "messy" library. First, straighten up the music storage envelopes or folders and see that each is in the proper place according to the filing system used in your library.

Next, using the catalog inventory list, check to be sure that all selections are accounted for. (If music is found for which there is no envelope, label an envelope for each selection, following whatever plan is already in use in that library.)

Then check through each envelope to see that every sheet therein belongs under that label. It is surprising how many small-sized parts get folded in with larger sheets and are filed in the wrong envelope. Of course, these stray parts should be placed in the proper envelope at once.

Now lay the parts in each envelope in proper rotation according to the inventory list used. Check the number called for on the inventory list for that envelope. Report to the director the envelopes and parts for which you are unable to account.

By Hubert E. Nutt
VanderCook School of Music, Chicago

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Neatness and exactness are the important attributes of efficient librarians. Records and labels should be printed, stamped, or typed neatly, exactly, uniformly, and legibly. Frills are not necessary. Plain mechanical-drawing-style lettering is always good and quickly learned. Exactness in these details saves time and confusion.

As you sort the music in each envelope, repair the torn parts with transparent, gummed paper. Bookbinders' tape is best for hinging, binding, and repairing covers on music books.

A number of teachers and student conductors have asked me to discuss music library systems which have proven most successfully. First, music storage envelopes, folders, or boxes usually are used. Side-opening envelopes of heavy brown paper made in three sizes (march, octavo, and selection size) are inexpensive and most suitable for protecting, handling, and filing all music, except books. Cardboard boxes have proven most satisfactory for books and bound music. Folders are more difficult to handle or file and offer less protection to the contents.

For filing facilities for the storage envelopes, folders, or boxes, some use metal filing cabinets that can be locked, others use desk drawers, or some use metal or wooden shelves. Metal cabinets look nice and protect the music from dust, but they are expensive and take up a great deal more space than shelves. Desk drawers are practical only for small libraries. Open shelves are more practical when a special room for music storage is provided.

Grouping in sections, according to the nature of the music, has proven most suitable and efficient of the various classification systems. It allows for expansion of the library and for quick accurate filing reference. Each section is designated by number. For example, Section One would include all marches; Section Two, overtures; Section Three, serenades, reveries, tone poems; Section Four, patrols, etc. (Collections of music in book form would occupy a special section.)

The music within each section is sometimes filed alphabetically, but causes some confusion because of the mixture of various sized envelopes. The most satisfactory plan is to subdivide the music within each section by size (march, octavo, and selection) and file alphabetically in each of these three sub-divisions.

Now let us consider labeling the storage envelopes. If metal files are used for storage, label at the top of the envelope, and if shelves are used, label at the end. If both band and orchestra music are handled in the same room, print a capital "B" on the

3	Director	A	Mirage Hongroise
2	Piccolo	B	Buchtel
2	Flutes	C	Com.
2	Oboes	D	Booklet
2	E Cts.	E	No. B24
2	Bassoon	F	Editor No. C.B. 63
2	Trombones	G	Pub. Fillmore
2	Alto	H	
2	Bass	I	
2	Sop. Sax.	J	
2	Alt.	K	
2	Ten.	L	
2	Bassoon	M	
2	Bassoon	N	
2	Alto	O	
2	2nd	P	
2	3rd	Q	
2	4th	R	
2	5th	S	
2	6th	T	
2	7th	U	
2	8th	V	
2	1st Horn	W	
2	2nd	X	
2	3rd	Y	
2	4th	Z	
2	5th	A	
2	6th	B	
2	7th	C	
2	8th	D	
2	9th	E	
2	10th	F	
2	11th	G	
2	12th	H	
2	13th	I	
2	14th	J	
2	15th	K	
2	16th	L	
2	17th	M	
2	18th	N	
2	19th	O	
2	20th	P	
2	21st	Q	
2	22nd	R	
2	23rd	S	
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2	26th	V	
2	27th	W	
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2	29th	Y	
2	30th	Z	
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2	32nd	B	
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2	34th	D	
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2	36th	F	
2	37th	G	
2	38th	H	
2	39th	I	
2	40th	J	
2	41st	K	
2	42nd	L	
2	43rd	M	
2	44th	N	
2	45th	O	
2	46th	P	
2	47th	Q	
2	48th	R	
2	49th	S	
2	50th	T	
2	51st	U	
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2	55th	Y	
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2	60th	D	
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2	62nd	F	
2	63rd	G	
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2	66th	J	
2	67th	K	
2	68th	L	
2	69th	M	
2	70th	N	
2	71st	O	
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2	73rd	Q	
2	74th	R	
2	75th	S	
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2	77th	U	
2	78th	V	
2	79th	W	
2	80th	X	
2	81st	Y	
2	82nd	Z	
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it easier to keep them from becoming mixed.

The catalog inventory list can be made in a permanent record book or on the filing cards. It is to include the name of every selection in the library listed by sections for ready reference. As new selections are purchased they should be listed at once under the proper section in this book. Give the title, composer, edition, cost, and date purchased. The first listing will be alphabetical, but as new selections are purchased simply add them at the end of the list in the proper section.

This catalog inventory book makes a splendid reference list for the director in making up programs or in planning music to be used at rehearsals. At the end of each year a check should be made to see that all numbers listed are actually in the library.

Another important part of the well-organized library is the record of parts in each storage envelope. First, place the music in order as per a definite instrumentation list (the order named on a full-size standard conductor's score is best). Then rubber stamp or print with blue pencil the proper letter on each part (as listed on the inventory card) right over or under the name of the instrument, and beside that letter print the number of the part. For example, if there are two oboe parts, print D-1 on one and D-2 on the other. Then with an ordinary black lead pencil, place the figure 2 in front of oboe on the card. Now study the card, showing our inventory for "Mirage Hon-groise."

The line drawn through "Solo Clar." means that no part is published. In this edition first clarinet is the solo part. The bracket on the third and fourth horn parts means that these two parts are printed together. The line through "Tymp." means no part published, but the "M. S." after it and the 1 in front of it means that a manuscript part was made. In this edition there are both D_b and C piccolo parts thus indicated on the card. There is no trumpet part so that space was used to list the fourth cornet part. Odd parts not named on the card are listed on the back of this card with a continuation of letters. For example, treble clef trombone parts are listed as XJ, bass sax as K, etc.

By referring to this card, the librarian can tell at a glance how many parts are available and exactly where to find them, because they will always

be in the same order. In making up concert or rehearsal folders D-1 is placed in first stand oboe folder and D-2 in the second stand folder, and of course, this principle holds good for all other instruments.

The end of the school year is a splendid time to organize your clippings, programs, snapshots, pictures, souvenirs of trips, etc., for the year's work of your organization. As time goes on these annual scrap-books become more interesting and valuable, so take time to do a neat and well-organized job of it. You may group all of the programs in one section, pictures in another, newspaper clippings in another, etc., but I think putting them in chronological order is the most interesting.

Start with the opening day of school and follow straight through the year's work. Put in every scrap of evidence you can find. In many cases a few additional comments or explanation, neatly typed and pasted under a picture, clipping, or program, adds to the effectiveness of the book. Make it a complete story of the year's work and resolve to keep a more complete file for next year's book.

Judging student conducting contests this past month or two has brought out several important points that I want to pass on to you. First, memorize the music so it won't be necessary for you to "glue" your eyes on the music as you direct.

Looking at the players, instead of at the music, aids greatly in giving cues, indicating changes in tempo and in controlling the players at all times. Another important point is perfect posture. Avoid swaying from side to side or bending back and forth as you direct. If you must use music, adjust the height of the stand so you can turn the music without bending over.

After each student directing contest I have held a short clinic session in which questions were answered, faults analyzed and corrected, and general principles demonstrated. I have found a wonderful spirit prevailing among the contestants and a keen desire to improve.

Next month our discussion will cover in detail the results of this season's contests for student directors, both state and national.

I will be glad to answer further questions or send samples of the inexpensive 3"x5" inventory cards for band or orchestra, illustrated in this article, and also mimeographed material giving suggestions for their use. Please enclose a self-addressed stamped envelope. My address is 1655 Washington Boulevard, Chicago.

Sousa Grave Flag Maintenance FUND

● MANY LETTERS have been received in the past few weeks from school musicians and directors endorsing the plan for the Sousa Grave Flag Maintenance Fund and promising financial support. School bandsmen are apparently eager to contribute their pennies and glad of the opportunity to, in this small way, show their respect and reverence for the grand old March King.

As we go to press, the latest contribution we received comes from the Powell high school band of Powell, Wyoming, of which Mr. A. L. Samuelson is bandmaster. The money order is for four dollars, which is a substantial contribution and one for which the committee is most grateful.

All contributions received will be announced in this column. Please send your remittances as soon as you can, as the summer vacation season is upon us, the time of year when thousands of vacationers visit Washington, D. C., and the Congressional cemetery where the late Mr. Sousa is buried. During this season, we particularly want the grave well groomed.

Directors and school musicians are again reminded that large contributions are not expected. A large fund is not needed, and it is more desirable that a larger number of school musicians be represented in this movement with their nickels, dimes, and quarters.



Here are those famous McAllisters of Joliet: Archie, Jr., the twirler; A. R., father of the two boys, as well as the National School Band association; and Forrest, new director of the Petersburg high school band.

Correct DRUMS for the School Band

...

By George Way

● IN THE GREAT majority of high school and college bands we find the drummers playing on street drums (12"x15" or like sizes) for both concert and parade work. Inasmuch as this has never been the practice in professional bands the question naturally arises—why should it be the generally accepted custom in the school field?

In some cases the answer is, no doubt, lack of funds to purchase two instruments, one size for concert playing and another size for parades. Or it may be the lack of understanding on the part of leaders or drummers who believe it proper to use the same drum for both activities.

In view of the noticeable difference between school and professional bands on this point, let us analyze the question with a view toward improving the drum sections. When a band snare drummer, regardless of ability, is burdened with the wrong size instrument he can not obtain the best results. Other instrumentalists can successfully use the same instrument for both concerts and parades; but not so the drummer, if finesse is desired. The street drum in its various sizes does not respond to light stick work or have as snappy a tone, in anywhere near the same degree, as the smaller and finer made concert drum. (By concert drum we mean either a 6½"x14" or a 6½"x15" size in either wood or metal shell.) This being true we cannot take the attitude that one size snare drum is suitable for all kinds of band playing.

When a band is playing forte a multitude of drummers' sins are often covered up, but when the drummer plays mezzo forte or pianissimo every beat must be clean-cut, clear and crisp. The snare drum should be played in just as artistic a manner as any other instrument of the band.

The finest drummer is seriously handicapped with a heavy street drum when playing piano passages. That is why you never see a street drum used for concert work in the big name bands such as the U. S. Marine Band, the Goldman Band, the U. S. Army Band, Frank Simon's Band, the U. S. Navy Band, Herbert Clarke's Band, or many others.

Of course, it is also true that a drummer should not use the concert or orchestra type of drum for parade work. It looks very unmilitary to see a drummer coming down the street or on the field with a small 5" or 6½" depth drum hanging around his neck. It is always out of place, usually hanging with the batter head in a vertical position, which means that true rudimental drumming cannot be properly executed. Further, it is not possible to produce the true military character of tone and volume, which should be one of the chief prides of all military bands, on a concert model.

The Sousa Band did not often make parades, therefore the drummers did not always carry street drums when on tour. However, when on rare occasions they were called upon to get out and march, the boys would hustle around the town they happened to be in and borrow a couple of 12"x15" (and sometimes 12"x16") real street drums in order to obtain the military character and volume desired in the drum section. In other words, don't handicap the

young, up-and-coming, ambitious drummer with a street drum for concert work, or with an orchestra drum on parades. And bear in mind that the best model concert drum and street drum together come to a lesser price than any other first quality instrument in the entire band.

To Protect the Metal Parts of Your Instruments and Accessories

Rusty or dirty metal parts on your outfit are not only eyesores, but also very costly. When the base metal is brass there can be no rust; however, dirt can gather from the sweat of the hands and other causes, which looks just as bad.

When the base metal is iron or steel there is no known process of plating that will make it entirely immune to rust. True, chromium plating resists rust to a far greater degree than any other known process, therefore it is the best investment in the long run. It looks nicer, too.

You can prevent any part of your outfit from rusting and keep off a great deal of dirt by simply dampening a piece of soft cloth with a light oil, such as "3-in-1"—wipe off all metal parts—whether Nickel, Chromium or Nobby Gold—at least once a week. Don't soak the cloth in oil—just dampen it. This puts an unseen film of oil on the surface that cleans and prevents rust. It also means that the plating will retain its luster and not show finger marks so plainly.

If you are in doubt as to whether certain metal parts are brass or steel you can quickly find out by placing a magnet against the part. If it is steel or iron the magnet will "stick"; if brass, no effect will be noticed.

For Beginners

Don't place your drum at too great an angle. It is easier to let the sticks fall in a natural motion toward the head than to have to "steer" them in a sideways motion.



Correcting the Jaw Position for a Better Embouchure

By Joseph Gustat, St. Louis, Mo.

● HAVE YOU EVER attended a band or orchestra concert at which a fine brass section played with a full open tone in the upper register and apparently did it with little effort? Those performers played with an open throat or an unobstructed air-column.

On the other hand, have you heard wind instrumentalists who strained every muscle in their bodies? Their tones in the upper register were thin and nasal and so uncertain you would sit on the edge of your seat and wonder whether they would reach the high notes. After you left that performance, your nerves were completely shattered when they should have been soothed.

That type of performer plays with a closed throat.

Playing with an open throat is one of the most important factors in the art of brass instrument playing, and it is constantly overlooked by many teachers. The "closed throat" tone lacks quality and volume, but little is known as a remedy.

In the present day playing of brass instruments with so many high notes and strenuous passages, unless a player has the proper equipment, he cannot escape disaster.

Today, a teacher must understand the physiology of embouchure as well as a thorough knowledge of music. In the past ten years, I have had many varied embouchure problems before me which required a thorough knowledge of the facial muscles and their actions as they concerned the playing of these instruments. Without this knowledge, I do not see how anyone can give an intelligent analysis or diagnosis.

There are four important factors involved in playing a wind instrument correctly; namely, a properly placed embouchure, correct contraction and relaxation of the lips, placement of the tongue, and the expulsion of air by the use of the diaphragm. These four factors must be co-ordinated. Some students have better co-ordinative powers than others. With a little gray matter exercised in practice there is no reason why all should not be able to accomplish this feat.

When practicing, one should always keep his mind on his work. When the brain tires and drifts from one subject to another, it is useless to practice. As a rule, very few students have any objective in their practice. Their only thought is to play many notes, disregarding tonal quality, rhythm, action of the lips, and the many other things which should be observed.

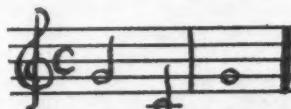
To those who intend following this course, I recommend that they work out each problem thoroughly before proceeding with the next. Each subject will be treated separately.

The prime requisite of a properly placed embouchure is a normal occlusion of the teeth. The teeth of the lower jaw must be parallel with the uppers. When starting new students, I never allow them to touch an instrument until they have acquired this position.

Casts show evening of teeth after seventeen months' playing.



Note the lower jaw is parallel with the upper. Be sure the finger is pressed against the chin. The muscle at the point of the chin should not move upward as this muscle is powerful, and, if allowed to push up, it will have a tendency to seal the lips, preventing air to penetrate them. Also note that the mouth is a straight line and should be at all times, whether the lips are contracted or relaxed. In contracting the lips, do not draw the corners of the mouth back. This puts the cheek muscles in action and destroys the action of the lip directly underneath the mouthpiece.



Play the G with the lips in the same position as mine in the picture. Descend to C by loosening the lips at the corners of the mouth, getting the feel-

(Turn to page 49)



SCORING for the Small Orchestra

WE NOW COME to the last two groups of orchestral instruments, the brass and percussion.

While there are a great many brass instruments used in bands, relatively few of them are used in the orchestra. Those commonly employed are trumpets, horns, trombones, and, in large orchestras, the tuba. (See Figure 1.)

As in the case of the clarinet, the trumpet is a transposing instrument. While constructed in several keys, the ordinary orchestral trumpet is in B_b, which means that the part should be written a whole tone higher than it sounds. Some trumpets have a slide which enables a player to put them in the key of A, but it is safer to write everything in the key of B_b, for most players prefer to have it done that way.

Horns are provided with crooks, so that they may be played in a number of keys, but for practical purposes the F or E_b horn will serve for any ordinary demands. The E_b horn is used almost exclusively in bands, and the F horn in orchestras. Since the horn is pitched in F, parts for it must be written a fifth higher than they are to sound. The diagram (See Figure 2) gives an example of these transpositions.

The trombone is nowadays written for the bass clef. Occasionally when the part goes very high, in symphonic writing the tenor clef is used. For the average player it is safer to use only the bass clef. Trombone parts sound where they are written; that is, without transposition, unless written in the treble clef, in which case they are treated the same as any B_b instrument, and the part transposed a whole tone up.



Mr. Wilson is a gifted writer and arranger and the author of several textbooks on the subject. He will be glad to answer your questions and guide your studies.

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Brass Color

Trumpets are the most brilliant and commanding color at the disposal of the writer for the orchestra. This applies, of course, to their use "open"; for with the use of various mutes they can produce a very effective *pianissimo*. Because of their power, they are used extensively in climaxes, to sustain important harmony, or for solo use.

They have considerable technical facility, as anyone who has heard a first-class soloist with a band can

• • •

The Third of a Series

By DON WILSON

testify. They are equally effective with long sustained tones or short staccato passages, such as that in the "Scheherazade Suite," Rimsky-Korsakow.

The horns are usually considered the most valuable of all brass instruments, because of the great variety of the tone color and power as well as the fact that they are such good "mixers" with either strings or woodwinds. While a good player can cover a good deal of ground, the average is best pleased with a part that does not move too rapidly or cover too extended a range.

The "first" horn player is accustomed to playing in a certain register (the highest of the four horns), and his embouchure is set so it is increasingly difficult to play the lower tones. For this reason, when four horn parts are written, the first and third have the higher parts, and the second and fourth the lower. This has the added advantage of supplying principal harmony when only two horns are available.

The best way to study writing for brass is to read a large number of scores and published orchestra parts. For this purpose the miniature pocket scores of symphonies, ballets, and operas are invaluable. Care must be observed not to follow too closely the older scores, for brass writing has changed a great deal since the days of Mozart and Haydn. However, they do show in a general way what can be done on the various brasses. The parts are usually laid out as in Figure 3.

The first trumpet is treated as a soprano instrument, the second as an alto and the trombone as either a tenor or a bass, depending upon the

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Figure One

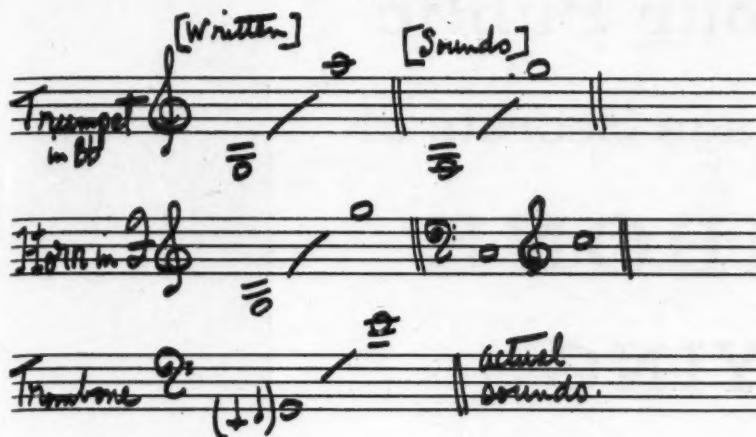


Figure Two



Figure Three

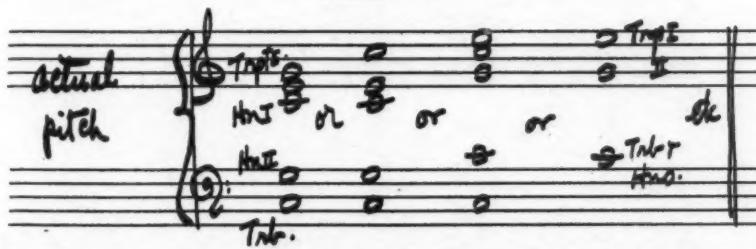


Figure Four



situation. Since the trumpets and trombones provide only three-part harmony, the horns are ordinarily used to complete the chord. We are assuming here that we are dealing with a small orchestra in which there is only one trombone. In a symphony there are three, which simplifies brass part-writing considerably.

As in the case of strings, the carrying power of a tone is determined not entirely by pitch or force, but by *tessitura*. For example, middle C on a trumpet would be in a rather unpossessing part of the scale, while the same note on the trombone would be very round and full and possesses a degree of brilliancy. For this reason the parts must be watched very carefully where they cross. The examples in Figure 4 are possible but ineffective.

How the Brass Is Used

In *tutti* passages the brass is usually used to carry the melody and principal harmony an octave lower than the strings, or in unison with them. If the passage is complicated, it may be simplified to the most essential elements for the brasses. If the melody is a bold one and is to be brought out very strongly, the trumpets and trombones in octaves may be given the main theme, while the strings and woodwinds add decorations or counter melodies. The horns may be employed in the same way or in unison with trumpets and trombones.

In modern arranging, brasses (especially muted) are used as punctuation in order to fill in spots where the melody is sustained in order to give rhythmic emphasis. Good examples of this will be found in a great many dance orchestrations. Probably the best specimens of such punctuation will be found in the arrangements of Hans Spialek. Very often he gives a melody to saxophones in unison and uses the brass simply to bring out the high spots.

Percussion

The percussion instruments are those which are struck with a stick or mallet of some sort and may or may not have definite pitch. Following are the principal ones: tympani (kettle drums), snare drum, bass drum, cymbals, tom tom, gong, bells, chimes, vibraphone, wood-block, temple-blocks, triangle, and tambourine. These are listed here simply to show you the material you may employ.

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NEXT MONTH—"Practical examples of scoring."

Dazzle Your Public With these Stage Secrets of **TROMBONE** **PLAYING**

By John J. Horn, Director of School Music, Coaldale, Pa.



• Mr. Horn

● IT IS AN established fact among musicians that the greatest secret of all musicdom is the playing of a chord of three tones, simultaneously, not an arpeggio, but a sustained chord of three distinct tones.

Some of our greatest artists have gone through a long career of playing and have never been able to perform this so-called miracle, while other performers of less importance have made a great deal of money and also created a great name through the natural gift of producing this so-called miracle of tone production.

This is one of the real secrets that has been guarded jealously by prominent artists of the trombone and cornet who have been fortunate enough to acquire the technic of performing this seemingly impossible feat.

It has been and continues to be performed by some of our leading trombonists and cornetists who have been dazzling the public with their virtuosity. Directions and information can be given freely concerning the performance of the trio tones; however, the actual performance depends on the aptness of the player.

In order to perform this stunt the player must possess a strong voice which should be cultivated to a certain degree of surety and tone quality. A little study along the lines of voice culture (solfeggio) and general ear training will be necessary. The voice must be sympathetic, flexible, and the ear must be capable of hearing the intensity of the vibrations, for the top note of the chord is sung by the voice, while at the same instant the lower sound (note) is produced on the instrument. By this it is meant that the voice sounding the top note, with the instrument sounding the lower note at the "same in-

stant," not before or after, but at the very same moment, produces the harmonic fifth, thus making the chord of three tones.

Incredible as this may seem—that the voice and instrument will produce a perfect harmonic fifth nevertheless, this is possible, for it has been dem-

Chord Playing

Last Rose of Summer

EXERCISE ON CLEF CHANGES

onstrated time and time again.

To make a perfect chord requires many things, one of which is a perfect ear for pitch, or tone determination, for it is, of course, absolutely necessary that the top note be in perfect pitch of the same volume as the sound produced on the instrument, for with the least deviation either way the chord will be lost.

The question may arise how it is that the voice would be distinguished from the tone of the instrument, but this is not the case when the chord is artistically performed; it sounds a perfect chord and all with the same tone color.

The exercises given in connection with this chapter will demonstrate the series of chords which can be produced. This will require time, patience, and plenty of practice in order to become a trio tone artist.

Such melodies as "The Last Rose of Summer," "Blue Bells of Scotland," "Lost Chord," and many others can be performed with a sustaining chord.

The same effect can also be produced with the cornet, but it requires a higher pitched voice (soprano) which is not always possible with the male voice; therefore, we find that the best results are obtained by using trombone or baritone.

Chord playing is not adapted to general ensemble work, as the tone is rather light and would easily be covered by the other instruments of the ensemble; its greatest use is found in the cadenza, or the recitativo.

The exercises given illustrate the practical use of the chord.

These exercises are the result of personal experience and are the first attempt by anyone to explain the manner of producing the chord.

Exercise 1 demonstrates the method of developing the chord. The top note (B natural) must be produced by the voice. It should be practiced carefully, many times, until the correct pitch has been realized.

Exercise 2 illustrates the manner in which all chords should be practiced. Place the mouthpiece to the lips as in playing. Sing the B natural top note, and, without stopping the sound, play the lower note G. Repeat this often, at least until you can intone a real B natural and G. You will also notice that the lower tone is produced by using an attack coming from the throat similar to the "Ku" in the triple staccato. The voice must not predominate. It must be of the same quality as the note being played.

The least deviation either way and there is no chord. The exercises should be practiced slowly and softly.

The general idea of Exercise 2 is to gain the facility of creating a

sound with the voice and then gently changing that sound to the one played with the instrument. The idea is to develop an attack or action of the throat in generating the sound of both tones. This style of playing requires plenty of practice and study—the requirements are a good tone and clear singing voice as well as a trained ear. The voice and instrument must be in absolute pitch.

Exercise 3 demonstrates the various chords that can be produced, and each chord should be studied as illustrated in Exercise 2.

Exercise 4 illustrates the use of the chord in connection with the cadenza. The cadenza given should be carefully studied, observing every detail and technical difficulty. The cadenza is played in a rubato style. Observe the chords, also the positions given.

The melody, "The Last Rose of Summer," as given in Exercise 5, demonstrates the manner in which the

chord is used to the best advantage. Close study reveals that as the melody is intoned with the instrument, the voice is also producing a sustained E natural. When both voice and instrument are in true accord, the effect is marvelous and instantly raises the rating of the performer who is capable of performing this feat of skill and magic. Breath should be taken at the rests.

One of the greatest difficulties connected with the art of playing a wind instrument, particularly the French horn, trumpet, and trombone, is the matter of clefs. The piano player learns two clefs very easily and performs difficult selections while reading both clefs. Why is it considered so very difficult by the average wind instrument performer to read two clefs?

The serious-minded trombonist who seeks a high position in the field of trombonology must be able to read

(Turn to page 44)

Diagram of Clefs.

Bass C D E F G A B C
Tenor C D E F G A B C
Alto C D E F G A B C
Mezzo-Sop C D E F G A B C
Soprano C D E F G A B C
Baritone C D E F G A B C
T Treble C D E F G A B C

I Answer Some Questions On



Max Fischel
Noted Chicago Teacher

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● WHILE attending the Music Educators' conference at New York, I had the opportunity of discussing with the teachers the problems which daily confront them, and strange as it may seem, a great percentage of teachers asked the same questions; namely:

1. "What do you do to rectify a bow arm that has been badly trained over a period of the first two years of study?"

2. "Why is it so difficult to teach double stops in tune, especially in the very early stages of study?"

3. "Do you believe in using what seems to be difficult position shifts with a student who has studied the seven positions?"

In answer to the first question I believe that if you will analyze carefully a faulty bow arm, you will find that the trouble is in the forearm; therefore, no matter how well the student plays, freedom can only be established if the physical part of the bowing is under control. Some teachers seem to think that relaxation is the only factor necessary to control, but my experience has taught me that, although relaxation is of vital importance, the control of the different parts of the arm is of even more importance, and relaxation becomes a natural function when the use of the different muscles of the arm is understood. If you find that the student labors when drawing a down bow, look for the trouble in

the upper arm (from elbow to shoulder), and I feel sure you will see that an unnecessary stiffening occurs in this part of the arm. Another very important point is to pay particular attention to the motion of the bow arm when using the middle of the bow. I would suggest practicing strokes about five inches in length, with the middle of the bow on the different strings. This must be accomplished with a free action in the forearm, and a distinct movement must be felt at the elbow. If this exercise is practiced daily, you will find that it will give complete freedom in the whole arm, including the bow hand.

Question two, which deals with the problem of teaching double stops in

the early stages, would not be a problem if the manner of presentation from the very beginning was understood, and the right kind of material applied. When starting the study of this important branch of violin technic, the beginner must first of all understand the intervals of the finger board; otherwise, he may set the fingers incorrectly from the very start, this becoming an undesirable habit, and if persisted in, will be extremely difficult to eliminate later on. Another very important factor is placing the fingers at the correct angle, for if the finger contacts the string at too straight a line, it will be utterly impossible to play double stops in

(Turn to page 36)

A musical score for violin, consisting of six staves of five-line staff notation. The music includes various bowing techniques indicated by 'V' and 'B' marks, as well as fingering numbers above the notes. The score is divided into sections with labels: 'Paganini - Cello D major - 1st mvt.', 'Violin - C major - 1st mvt.', 'Kreisler - Cello Concerto - 1st mvt. (melodic)', 'Brush - Violin - C major', and 'Brush - 2nd mvt.'. The music is written in common time and includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo).



Keep your uniforms pressed, for there is a new wrinkle in contests. At the Northern Indiana State contest, held at Elkhart, April 23-25, a trophy was offered for "the best unformed band"; that is, the band making the best appearance on the lot. Whiting won, not only because their uniforms were brand new, but because they wore them correctly. In fact Whiting, Class B, took first in everything at Elkhart.

Is Your Hat on Straight?



By
GERALD DANIEL
Missouri Military Academy

• HAVE YOU EVER stopped to think how you wear your band cap? Surely you have. You set it on your head the way you think you look best; and so does every other member of your band; and when the band is assembled how does your band look? If yours is the only band it may not look so bad, but if there is another and they wear their caps right, your audience is sure to notice the difference.

You ask: "What is right?" Well, from the best of my knowledge there is no official regulation on this; not even in the army, but it is a fact that the different divisions of the army have their own regulation on wearing their cap and that way is the right way for that unit.

One way to understand what I mean by the right way can be shown by the overseas cap. One division of the army might say that it should be worn at a forty-five degree angle on the right side of their head, while another would say that it should be worn in the same manner on the left side of their head, and still another might say that they should be worn so they would touch the right ear and the

right eyebrow; but the thing of it was every man in that division had to wear his cap that way—and that way was the right way for that unit.

The same is true of the garrison cap, as the army calls it, but to you it is the type of band cap you like best. They can be worn in different manners as long as every man wears his cap that way.

To better illustrate my point, get out some of your old copies of "The SCHOOL MUSICIAN" and look at the pictures of some bands. A lot of fine looking bands,

I'll agree, but look at their caps. One band I noticed had a color bearer on each side of the band; one had his cap on the left side of his head the other on the right side of his head. To an artist who wanted to balance a picture this might have been a fine way, but so far as wearing a band uniform correctly it was far from being a fine way.

Now let's discuss some correct way of wearing your band cap. First: the overseas cap. This type of cap is very easy to wear uniformly. You like it best on the right side of your head. All right. Now try setting it on the back of your head. Not so good, is it? Well, then, try wearing it tilted forward on your head—you like that. But how can you get everyone in your band to wear their cap at that angle? To wear it like a uniform they should all wear it at one angle. Well, as it is on your head now it's on the right side, forward, at about a forty-five degree angle. You know that all the members of your band will never be able to judge a forty-five degree angle, so what are you going to do?

Here, try this; make it touch your right ear and your right eyebrow—it looks good and is so simple to put on correctly. It sits at quite an angle you say? So it does! But here's the thing: no matter how you try every member of your band will not put his cap on so that it touches his right ear and eyebrow, but it will be so near that it will look uniform throughout.

Not the garrison cap. You can't set it on the right side of your head so it will touch the right ear and right eyebrow and you can't set it on the left side in the same way, either. Well, you say we could tilt it down over the right or left eye or maybe we could set it on the back of our head—well, you could—but could every one put their cap on at the same angle? No, it's practically impossible.

Why not set it straight on your head? It's the easiest and the best. Put it on so that the brim will be parallel to the ground and so the bill will be down over your eyes and parallel to the ground in front. Now the easiest way to put this

(Turn to page 45)

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Here Are Some of the State Contest Results

OHIO

Band

Class A: Canton McKinley, Steubenville, Ashland, Fremont, East Liverpool, Portsmouth. Class B: Kent Roosevelt, Bridgeport, Shadyside, Bowling Green, Fostoria, Lisbon, Delaware Willis, Nelsonville, Logan. Class C: Ada, Smithfield, Holland, Delphos, Adena, Deshler, Jefferson. Class CC: Centerville, Van Buren, Bloomdale, Garrettsville, Dorset.

Orchestra

Class A: Portsmouth, Ashland. Class B: Wooster, Bluffton, Dover, Fostoria, Kent Roosevelt, Coshocton, Westerville, Grove City. Class C: Canal Winchester, Granville, Wellington, Fayette, McDonald, Delphos, Ada. Class CC: Dickson Township, Ney, Jackson Township.

LOUISIANA FESTIVAL

Band

Class A: Superior, Alce Fortier. Class A Junior: Superior, Alce Fortier. Class B: Superior, Holy Cross; Very Good, Bogalusa. Class C: Superior, Baton Rouge; Excellent, Redemptorist; Very Good, Catholic High School and Baton Rouge; Good, Hahnville. Class D: Superior, Kenner and Plaquemine; Stout Superior, Istrouma and Baton Rouge Junior High School; Excellent, Kentwood and Hammond City School; Very Good, Gretna; Good, West Wego. Class F: Excellent, St. Joseph's and Sacred Heart Girls' Band. Class AA: (Parish Bands)

Superior, Terrebonne Parish; Good, Jefferson Parish. Class E: (Elementary Schools) Superior, St. Francis of Assisi; Excellent, St. Anthony's School and Sacred Heart Boys' Band. Fair: St. Stephen's Boys' Band.

NORTH TEXAS

Band

Class A: Rating I, Amarillo Senior High School; Rating II, Plainview. Class B: Rating II, Vernon, Hereford, McLean, Panhandle; Rating III, Borger. Class C: Rating I, Sam Houston Junior High School of Amarillo; Rating II, Stinnett and Panhandle; Rating III, White Deer. Class D: Rating I, Academy of Music and Art of Amarillo, Shamrock; Rating II, Dalhart, Phillips Industrial of Whittemburg; Rating III, Canyon. Class E: (Grade School) Rating I, Hereford, Sam Houston Ward; Rating III, White Deer.

Marching

Class A: 1st, Amarillo Senior High School; 2nd, Plainview. Class B: 1st, Vernon; 2nd, Hereford; 3rd, Borger. Class C: 1st, Sam Houston Junior High School; 2nd, Shamrock.

Orchestra

Class A: Rating II, Amarillo. Class B: Rating I, Central Junior High School of Amarillo; Rating II, Hereford; Rating III, Perryton. Class C: Rating III, Buchanan of Amarillo. Class D: Rating II, Shamrock.

NORTH CAROLINA

Band

Class A: 1st, Charlotte and Durham; 2nd, Salisbury, Asheville, Raleigh. Class B: 1st, Monroe; 2nd, Lincolnton and Marion. Class C: 1st, Spruce Pine; 2nd, Currituck County and Wendell. Class D: 1st, Catawba County and Rocky Mount.

Orchestra

Class A: 1st, High Point, Raleigh, and Forsyth County. Class B: 1st, Roanoke Rapids; 2nd, Clemmons. Class D: 1st, Currituck; 2nd, Davidson.

PENNSYLVANIA

Band

Class A: 1st, Lower Merion of Ardmore; 2nd, New Castle. Class B: 1st, Waynesboro; 2nd, Hegins. Class C: 1st, New Oxford; 2nd, Findley Vocational High School of Imperial.

Orchestra

Class A: 1st, McKeesport; 2nd, Grove City. Class B: 1st, Ebensburg-Cambria of Ebensburg; 2nd, Brookville. Class C: 1st, Southwest of Greensburg; 2nd, Littitz.

NORTHWEST WASHINGTON

Band

Class A: Superior, Bremerton; Good, Stadium of Tacoma; Excellent, Mt. Vernon, Snohomish, Everett, Lincoln of Tacoma. Class B: Excellent, Kent and Renton; Good, Highline, Sumner, Edmonds; Fair, Arlington. Class C: Su-

The National Contest



perior, Issaquah; Good, Eatontown; Fair, Black Diamond.

Orchestra

Class A: Superior, Bremerton; Excellent, Everett; Good, Snohomish. Class B: Superior, Mt. Vernon; Excellent, Sedro-Woolley; Good, Sumner and Highline; Fair, Kirkland. Class C: Excellent, Issaquah; Good, Redmond, Eatontown, Bainbridge.

EASTERN TEXAS

Band

Class A: Highly Superior, Waco, Austin; Superior, Highland Park of Dallas; Excellent, Woodrow Wilson of Dallas, Port Arthur, Dallas Technical High School, Kilgore. Class B: Highly Superior, Caldwell, Waxahachie, Mexia; Superior, Yoe, Marlin; Excellent, Texarkana, London of Overton, Stephen Austin High School of Bryan, Jacksonville; Good, Hillsboro, Van. Class C: Superior, Gaston of Joinerville, Lancaster; Excellent, Longview; Good, Rusk, Grapevine, Taylor, McGregor. Class D: Superior, Navasota, Cleburne, Henderson; Excellent, Overton, Ennis, Grand Saline; Good, Crockett, East Mountain of Gilmer.

Orchestra

Superior, Waco High Junior and Waco High Senior; Excellent, Jacksonville.

SOUTH CAROLINA

Band

Class A: Rating I, Greenville; Rating II, Orangeburg and Florence. Class B: Rating I, York; Rating II, Clover.

Orchestra

Class B: Rating II, Winthrop Training School.

One of the major school band attractions of the land is this one, of Harrison high school, Chicago, under the direction of Captain John H. Barabash. The name "Harrison" is always to be found in the upper bracket of National contest successes. They are among the regulars at the Nationals, are one of the bands you do not want to miss hearing at Cleveland. ➤ ➤ ➤ ➤ ➤ ➤

GREATER CLEVELAND

Band

Class A: Rating I, John Adams, East High, West Technical, Cleveland Heights; Rating II, Lakewood and Glenville. Class AA: Rating I, Cathedral Latin High School, John Marshall, West; Rating II, John Hay and South.

ILLINOIS

Band

Class A: Rating I, Morton, Proviso, East Aurora, Deerfield-Shields, Elgin, Waukegan, West Aurora; Rating Two: Downers Grove, Pekin, Thornton, Centralia; Rating Three, Belleville, West Frankfort, Peoria Central. Class B: Rating I, Beardstown, Belvidere, Harvard, Robinson, Taylorville; Rating II,

Casey, Lockport, Monmouth, Paxton; Rating III, Effingham, Marion, Mattoon, Murphysboro. Class C: Rating I, Geneva, Gibson City, Highland, Waverly; Rating II, Albion, Arthur, Carthage, Chillicothe, Lanark, Polo; Rating III, Morgan, Oakland, Shelbyville. Class CC: Rating I, Forreston; Rating II, Fairview, Boone-McHenry, Brimfield; Rating III, Stanford.

SOUTHERN INDIANA

Band

Class A: Central of Evansville, Bosse of Evansville; Frankfort (recommended to the National). Class B: Shelbyville; Rushville; Rushville and Crawfordsville recommended to National. Class C: Charleston and Knightstown.

Eavesdropping

By Jean Dragoo

One more month, but the busiest month of all for school musicians, so we're asking you not to forget us in the pre-vacation rush. The National and State contests will soon be over, and we'll be watching for pictures and news about everyone who attended. Tell us all about the excitement, and how you came out. Write before May 25, and don't forget the pictures.

Pride of Centralia

Geraldine Osterholts is one of the outstanding musicians in Centralia, Illinois. She placed in First Division for piano at the National last year in Madison, Wisconsin. More than that, she has five First medals from the National.

Geraldine is also an A-1 clarinetist. She placed in First Division in the National for the clarinet playing four years in succession. She is the first solo clarinetist in the C. T. H. S. band, under the direction of C. S. Beebe.

Yes, Geraldine has received a goodly share of the medals which have been awarded during the last few years at all of the contests. She has thirty-four First place medals to her credit.

Chicago Champs

Picture below

These boys are members of the woodwind quintet of Marshall high school, Chicago, which placed First in the City of Chicago contest this spring. Marshall had many champs in the contest, including their double quartet, which received

"E" rating; the string quartet, which placed Second; and Joseph Roberts, who won First place for his tuba solo. The members of the woodwind quintet are Joseph Zverow, flute; Efram Ostrowsky, oboe; Nathan Rosenblum, clarinet; Eddie Epstein, horn; and Solomon Levy, bassoon.

They Have Fun

Esther Makari, News Reporter

One of the highlights of the year for the Sheridan, Wyoming, bandsters is the annual rodeo parade when Indians and cowboys reign supreme. The band boys and girls discard their regular uniform of white duck pants, overseas caps, and blue and gold capes, for true western outfits. They enter right into the excitement and color of the occasion. When this time comes 'round each year, it keeps the drum major, Miss Ruth Wherry, and Mr. Becker, the director, busy planning things.

The orchestra at Sheridan high school is also a busy unit in the music department. It recently gave a concert in which were included "The Unfinished Symphony" and "The Anvil Chorus," and now plans are being made for another performance.

Last year for the first time the music department sent a member of the orchestra to the National Music Camp at Interlochen, Michigan. Miss Wherry received the honor.



Hope You Made It

This is the cornet trio from Hammond, Indiana. Billy Folk, James Neel, and Bob Work have been polishing up their interpretation of "Triplets of the Finest" for the spring contests. They passed the District, and were hoping to place high at the National, when they wrote us. Last year they placed First in the State but did not qualify for the National. Here's the best of wishes, boys.

Growing Rapidly

This is the second year that Webster City, Iowa, has had band or band instrument instruction in connection with the schools, but from all the school musicians and their parents and townspeople have accomplished in that time, well, you just wouldn't believe it.

Forty-two players were on hand, when the band first was organized in 1934. Eighty-four players have been added since that time. The first year almost \$1,000 was spent on new instruments. This year seventy new uniforms were added to the equipment. H. E. Schneider is in charge of the band work in the community.

Shooting Ahead

To many boys and girls it would seem like "shooting too high" to aspire for the National while you were still in grade school, but not so to Bernard Schwartz ("Bunny" to his friends) of East Troy, Wisconsin. He started playing the melophone when he was in the fourth grade. He was in the junior band only a month, and then he was promoted to the senior band.

"Bun" shifted to the French horn shortly after that. When he was in the fifth grade, he played a duet with his brother, Carroll, a flutist, and they received First in the District. "Bun" has played a solo every year since that time and has placed in the first group at the State for three successive years. He played a solo at the National last year and placed in Fifth Division. He is a freshman in high school this year, and if he continues going as far ahead of himself as he has so far—well, we just can't predict that far.

Traverse City Is Host

Allan Kinney, News Reporter

Seven bands, five orchestras, and three glee clubs were scheduled to attend the Educational Music festival held in Traverse City, Michigan, May 9, when Allan wrote us. Each band and orchestra played two numbers in the afternoon, and the massed band and the ensembles



entertained in the evening. A gala and colorful affair was planned with all of the bands marching in a parade.

• • •
Papering the Band Room

Picture One

Ida Richard, News Reporter

They're intending to paper the music room with pictures of their championship bands, these bandsters from Fort Collins, Colorado. Of course, they don't expect to do it all in one year, but if they keep on attaining the State championship in Class A for a few more years, and it looks like they could do it under the capable direction of Gregory Bueche, they would soon have one wall covered. There are already two mighty fine pictures adorning the walls of the room, and, at the time Ida wrote to us, it looked as though there might be another one there very shortly.

Music lovers recently turned out en masse from the vicinity surrounding Fort Collins to hear this band play, making up the largest audience ever gathered in that city. One of the numbers which was enthusiastically received was "Rocky Mountain Suite," written by Director Bueche.

• • •
An Illinois Top-Notcher

Picture Two

This concert band from Taylorville, Illinois, has been tops in the State contest four times in Class B in the last eight years and has played in two National contests, in 1933 and 1934. The band has complete symphonic instrumentation, and, with the orchestra, maintains one of the finest school music libraries in the state.

Eugene K. Asbury is the man who nurtures the musical interests of the 200 music students in the school. Ninety are enrolled in the concert band, fifty in the beginners' band, and thirty-five in the orchestra. Mr. Asbury has been in Taylorville for nine years, and in that time he has built up an admirable music department.

• • •
A Kansas Winner

Picture Three

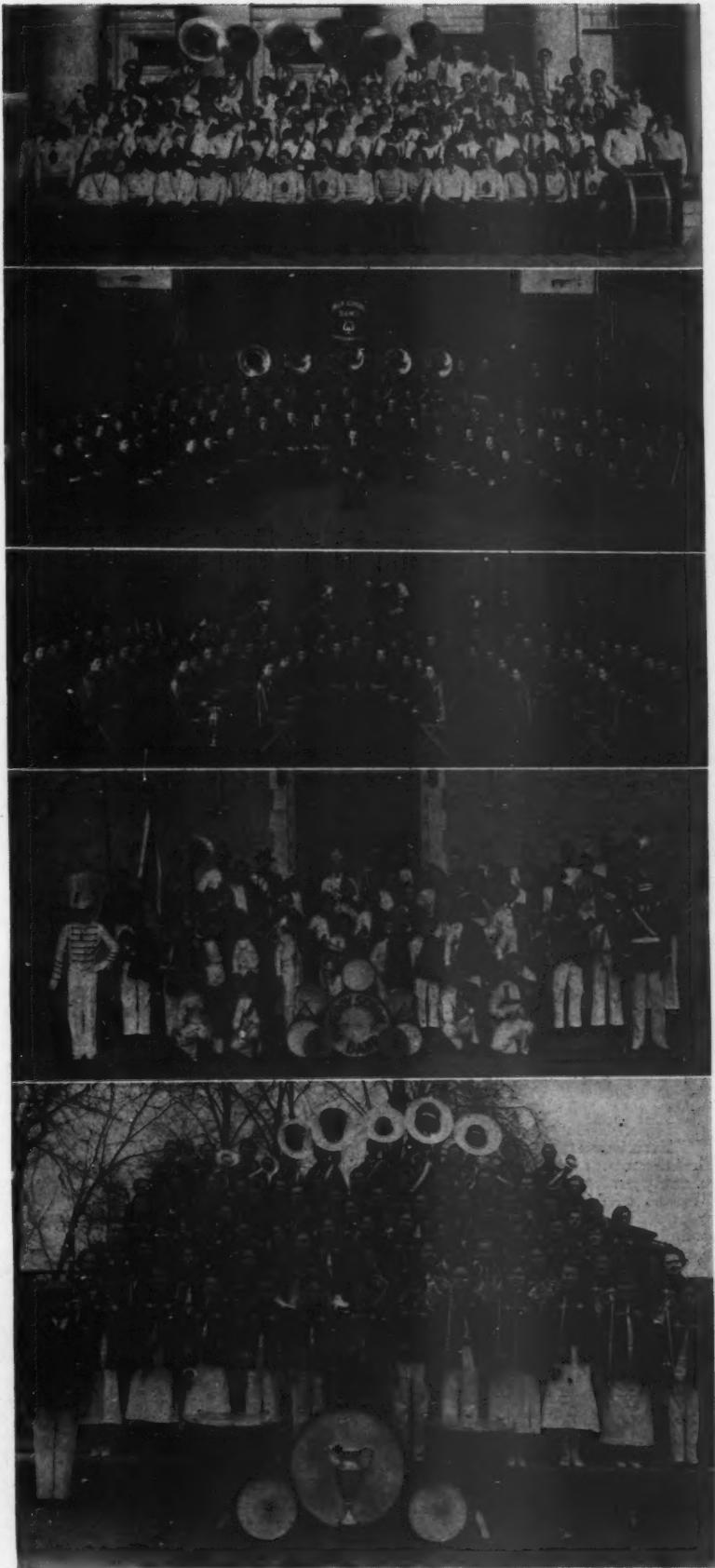
Rating One in Class A—that's what this band was awarded when it played at the Kansas State contest last spring. At the section of the National Band Festival held in Lawrence, Kansas, last spring the Burlington band placed in First Division with Collinsville, Illinois. Bands from eight states were entered in this contest.

Albert G. Brown organized the Burlington band in September, 1933. The high school band now numbers seventy-seven. The bandsters were feeling extra perky when this picture was taken, for they were wearing their new uniforms; the funds were raised by the Alumni association. These uniforms are gray gaberdine capes with red satin linings and gray overseas caps with red piping and insignia. With the black sweaters and skirts and trousers, they make a striking and colorful appearance. The Board of Education has built a moth-proof cabinet in the music room of the school, so that the uniforms may be kept in perfect condition.

• • •
Watch Us Grow!

Picture Four

You would have a pretty difficult time watching the Pomeroy, Ohio, high school band grow, for last fall this group num-





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bered only twenty-nine members. Hard work, ambition, and a loyal Mothers club was what it took to make them what they are today—fifty some-odd strong.

They have even been able to raise money for new equipment, and they want us to be sure to tell you that they have purchased new military style caps since this picture was taken. They're hoping to make a mark in the contest world this year, and by next year—we'll just watch them go. Konrad Scholl is the director responsible for much of this fine progress.

Going Direct

Picture Five

There is no doubt about these boys and girls going to the National in Cleveland—there isn't a contest in the way that can stop them, for they have won the right to go direct this year. The Collinsville, Illinois, high school band, directed by F. C. Kreider, has twice been a State champion and last spring it placed in First Division at the National festival held in Lawrence, Kansas.

Tupper Lake Star

This winsome miss is Ena Mae Olivey of the Tupper Lake, New York, high school orchestra. Ena Mae is a star musician, too, when she picks up her violin. Last year she was given Third Division rating in the State contest, and she has been making plans on going even higher in competition this year.

Ena Mae's brother is also an Harold is the outstanding trumpet soloist for the Tupper Lake band. For three successive years he has rated Highly Superior in the State. Besides trumpet, Harold plays the cello and the piano.

All of the musicians in Tupper Lake, in fact, have made the home town right proud. The band has been "headline news" for five years now, having rated Highly Superior at five consecutive Northern New York State contests. Director Hawkins, now of Poughkeepsie, New York, directed this band for several years. That position is now held by Smith O'Brien.



Many Roles

Here is George Keller of the Reitz Memorial Catholic high school in Evansville, Indiana, in one of his many roles in connection with the school band. George is not only the drum major of the school. He leads the dance orchestra and is an active member of all of the music organizations of the school.



George has been studying music since he was six years old, and his knowledge of the instruments is varied, ranging from piano, violin, drums, alto saxophone, clarinet, to tenor sax. The tenor sax is his specialty, and he spends many free hours perfecting his skill on this instrument.

Another Honor

Remember the picture of the three Wells Sisters' String trio published in last month's SCHOOL MUSICIAN? Those girls recently were given another honor. They received an invitation from Kenneth G. Kelley, Schenectady, New York, chairman of section M (orchestra and string ensembles in junior and senior high school), to play a demonstration program for this sectional meeting at the National Music Educators conference in New York the latter part of March.

The girls have also been invited by Miss Edith M. Keller, Ohio state music supervisor, to play for the ceremony to be held during the scholarship-awarding sponsored by the state department of education at Columbus, Ohio, May 16.

Another Newshawk

Another reporter has come to help us gather news of the high school music world. Greetings, Edgar Lord of Fitchburg, Massachusetts, and we're hoping to hear from you soon.

Here is the new trailer-bus which the merchants of Lenoir, North Carolina, presented the band this winter. It is painted a bright red, matching the instrument truck already owned by the band. The only thing that worries the merchants is keeping the bandsters from spending all of their time riding around.



A New Band

Maxine Ser Voss, News Reporter

We are always happy to receive reports of the founding of new bands, and we are as anxious to record their doings as those of the now well-established organizations. In other words, you struggling bandsters, let us hear from you, too.

The Missouri Valley, Iowa, high school band didn't need a hint to spur them into sending us news. Those boys and girls are on their toes and ready to barge ahead at every opportunity.

These boys and girls started from scratch last fall. Only one member had played an instrument up to that time. But the lads and lassies there were music-minded, and with the generous assistance of the Kiwanis club, the Women's club, the American Legion, and the local Board of Education, they were soon set up with a fine array of instruments and a fund for band uniforms. A Band Mothers Booster club has been organized to look after the welfare of the musicians from now on.

The Missouri Valley band has given one concert for the high school students and one public concert, the proceeds of which will be added to the band uniform fund.

With an energetic and enthusiastic Junior band already organized and following right along in the footsteps of their Seniors it looks like Missouri Valley has its campaign "to the top" well-organized. We hope they will keep us posted on their progress.

Grand Junction, Colorado

This banner is one of many that have been won by the Grand Junction, Colorado, band during the last few years. If you remember, those bandsters made a fine showing at the Western Division of the National Band festival last year.

The Mothers club has been working hard all year, raising funds for the band and orchestra, and when there is a contest

trip to be made, all the bandsters need to do is consult the treasurer, and the mothers do the rest. Mr. Gould is the director of this band.

Another Addition

Gertrude Gadbois, News Reporter

Gertrude says she waited to write to us again until something really happened among the bandsters at Patrick Henry Junior high school in Minneapolis, Minnesota, and the occasion for her letter was to tell us that one of the members of the second band had just purchased a new French horn, a great addition to their band.

Another item of interest is the fact that the Band Mothers club has changed the name to the Band Parents club, for the fathers have been showing as much interest in the band as the mothers. The boys and girls are being extra nice to the Band Parents these days for that group has before it a decision to be made on whether or not there will be a summer school for band students, and, of course, the students want it.

The drum and bugle corps has been

practicing so that it may appear with the all-school band, when it performs as a marching unit. Three drum majors are at the head of the corps.

Let's Organize One

George McCormick, News Reporter

Here is an idea for you school musicians who want to make some extra money while having fun—at least, these four members of the Lincoln high school band of Vincennes, Indiana, have found doing it a lot of fun. They organized a



Little German band which has become so popular that they are engaged for weeks ahead to entertain at parties, clubs, and the like.

The boys play all of the standard German airs in traditional style and arrange popular airs along the same lines. The members of the "Little German Band" are Walter Williams, sousaphone; Harry Halterman, trombone; Jean Halterman, trumpet; and Henry Halterman, clarinet. All of the boys were soloists in the high school band and were trained by Oscar Dunn, director in Lincoln high school.

The Pride of Carthage

Dorothy Faulkner, News Reporter

The citizens of Carthage, Illinois, puff

up powerful big when one mentions the high school symphonic band. The band was at the top in Class C in the State contest in 1934 and placed in Second Division at the National in Des Moines. At the time of our report the Carthage bandsters had walked off with the District championship again, the fifth consecutive time, and we suspect that won't be all they will do this spring. The band, directed by Lester Munneke, is entirely self-supporting through summer activities.

Topeka Winners

Jack Dalby, News Reporter

Jean Klussman and Jack Dalby, school musicians from Topeka, Kansas, placed in First Division at the State contest recently. We're mighty proud of them both, but you have heard a lot about Jack before, so this time we are going to tell you about Jean.

Jean started studying the flute in 1934 under the direction of D. T. Lawson. She held the first chair position in the Topeka high school band last year.

We Answered Their SOS

Rita Kizla, News Reporter

The students of Pittston, Pennsylvania, wanted an S. M. baton, and they wanted it "right away quick," so we hustled



The WORLD'S BEST DRUMMERS



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• This is Sam Weiss, famous drummer of *other* and *now*; a real "First Divisioner" in the "Life Contest" for tops among professional drummers. Sam Weiss chose, and won, with a Ludwig. So did Cliff Williams, Hank Dusin, Sam Taylor, Graham Stevenson, Bernie Mattinson, Billy Duncan, Lillian Singer, Charles Puchta, Ward Archer, Ralph Smith, John Jacobs, Lee Keller, Marty Rogata, and an endless line of big-timers from Hollywood to Radio City, cream of the craft.

15 Out of 20 Placing in All Divisions
In the 1935 National Played Ludwigs

3-out-of-4 placing in First; 3-out-of-4 in Second; 5-out-of-6 in Third; and 4-out-of-6 in Fourth and Fifth Divisions were Ludwigs.

The percussion sections of Juliet, Macon City, Hobart, and Harrison Technical H. S. Bands play Ludwigs. You know why—Ludwig makes the finest drums in the world. Why don't YOU switch to Ludwig now and enter spring contests with a $\frac{1}{4}$ leg on victory? See your local Ludwig dealer, or send postal for catalog of drums and equipment. Make this improvement now.

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C. B. S.; French Casino; Benny Goodman
at the Music Hall, New York; recorded
with Little Ramblers, Louis Prima, Wingy
Manone, Benny Goodman, Tommy Dorsey,
Adrian Rollini, and Irving
Aaronson, R. C. A. Victor
and Brunswick.

New Martin Sax Hailed as World-Wide Triumph

Claimed by great soloists and directors the finest saxophone ever designed

A new model "musician designed" Saxophone, recently released by the Martin Band Instrument Company, Elkhart, Indiana, is creating wide interest among professional musicians and is claimed by many, the finest instrument of its kind ever offered the public. It has, it is claimed, many new features and innovations of design and construction, contributing to ease of playing and better performance.

By a unique plan the Martin company has been working on the new instrument for over a year. At the invitation of Steve Broadus, of New York, an internationally known reed authority, a number of saxophonists on important radio and band jobs, formed a committee to evolve a saxophone that would meet all of their demands, and be a sort of "musician's dream" of what a saxophone should be. Innumerable ideas were submitted and tried. Finally, the Committee attained its objective and approved what they unanimously endorse as the "saxophone triumph of the world."

"The new Saxophone," said Mr. Broadus in a recent interview, "is going over with a bang! It's being made by Martin, whose handcraft methods of building instruments, and whose sincere endeavor to be really helpful to musicians, insures faithful adherence to the standards set up by our committee in developing what we believe is the greatest sax of all time!"

"For the first time in our lives we really have the kind of a horn we've always wanted. Many new features, many practical improvements! In tuning, flexibility, evenness of scale, action, tone, new type tone hole sockets vented like a fine flute, the use of a new type metal alloy, special mouthpieces, finish and in all around construction, you'll find this new Martin the sweetest and the fastest saxophone you've ever seen. It defies comparison and is made right here in the good old U. S. A. by the finest crafts-

men in the world! You'll undoubtedly want to try this sax to see what all the shouting's about. Just ask your local Martin dealer, or drop a card to the Martin Band Instrument Company, Elkhart, Indiana."

Members of the committee, besides Mr. Broadus, are: Joseph C. Usifer, 1st Sax NBC, heard on many fine programs with Frank Black; Joe Gillespie, 1st Alto Sax French Casino, New York City; Saxie Mansfield, popular tenor man with Isham Jones, New York City; Lyall Bowen, prominent radio saxophonist, New York City; Ollie Thomas, outstanding American artist, principal saxophonist WGN Concert Orchestra; Vic Hauprich, 1st Sax Isham Jones, New York City; and Norman C. Bates, well-known New York teacher and author of 30 Questions and Answers About the Saxophone.

The Martin company, of which Fred Holtz is President, is one of the most progressive of the American manufacturers. Their trumpets, cornets, trombones, basses and other instruments of the brass family are known for their richness of tone and superior playing qualities. The distinguishing feature of their method of manufacture is in their hand-craftsmanship. School Musicians and Directors, interested in instruments of exceptional fine quality, but at prices no higher than standard, should communicate with the Martin company. Address: Martin Band Instrument Company, 502 Martin Bldg., Elkhart, Indiana. (Adv.)

around and shipped one pronto, and with Dame Providence helping just a wee bit, the shining spinner arrived on the 5 o'clock train before the evening concert; the drum major showed the audience how to twirl that night.

Jack Gates was the boy waiting with eager hands to twirl the baton, and he was all arrayed in a spick-n-span new uniform for the occasion. We're very glad you liked it, Pittston.

A "Full-Fledged" Musician

Dagmy Borup, News Reporter

"She's a 'full-fledged' musician," say the fellow bandmates of Lois Williamson, their drum major.

Lois is a member of the William Horlick high school band of Racine, Wisconsin, and you see her here with her director Miss Lois M. Hanke, one of the very few women directors in the larger cities of Wis.

Our drum major puts her finger into every musical pie at the Horlick's high. She plays baritone horn in the band, melophone in the orchestra, holds the presidency of the glee club, and was general manager of the spring concert last year. We hope to tell you soon about another of Miss Hanke's co-workers, Joyce Roberts. Joyce will be the general manager of this spring's concert.



Hooray for Bridgeport

Charles Husted, News Reporter

A short message from Charles informs us that the Bridgeport, Ohio, high school band did itself proud at the sectional contest and is now eligible for the State. We'll be waiting for the State results.

Carrying On

At the recent Washington Bicentennial celebration three generations of musicians in one family represented the famous "Spirit of '76." And, of course, we are most interested in the school musician who participated in this event. That young lady was Inez Clark, the granddaughter of the lot. Inez is the snare



drummer and tympanist in the Valley City, North Dakota, high school band. This band won the State marching contest last year, directed by O. E. Jorstad.

Inez' father, Lewis Clark, veteran of the Spanish American war, was another member of the family who took part in depicting the "Spirit of '76." He plays bass drum and tympani in the Valley City Municipal band. His father, the oldest active bandman in the state, well over eighty years of age, was the third member. He is also a member of the Municipal band.

Xylophone and Marimba

(Continued from page 12)

more than two inches, at most, when playing. Low hammering will produce accuracy. High hammering will spoil any rendition where accuracy is required.

Strike all sharps and flats on the extreme ends of the bars. When sustaining a *roll* on a bar contained in the sharps or flats, it is permissible to strike one hammer on the middle of the bar, and the other hammer on the extreme end, nearest the player. Do not strike the bar at the point where it rests on the frame, as this will produce a weak tone, due to the fact that at this point, there is little or no vibration.

The best material for study. If possible, always study from books and other literature written for the xylophone or marimba. Don't study from cornet methods, or violin books, or any literature pertaining to other instruments. A cornet method is excellent for cornet, but due to the difference in instruments as to range, fingering, intonation, it cannot possibly be successfully applied to xylophone or marimba. This rule also applies to all other instruments, such as violin or flute.

The best way to acquire speed. Believe it or not, as a certain gentleman of well-known fame states, the best way to acquire speed is by practicing *slow*. In order to play *fast*, you must first learn to play *slow*. In order to *run*, you must first learn to *walk*. Practice slow, always at a definite steady tempo, and develop accuracy. If this is done, speed will gradually result. Then, when the speed does come, the player will also have accuracy with it. Speed without accuracy is useless.

The proper way to develop sight-reading. Here is a point, I believe, where most pupils are at a loss as to the best procedure to follow. My advice is as follows: keep the eyes exclusively on the music. Don't attempt to first look at the music, then quickly, down at the keyboard, then back to the music, and so on. This will result in the player losing his place, and finally stopping altogether. Place the music stand so the bottom of the rack almost touches the bars. Then look entirely at the music. Then start playing, at an *extremely slow* tempo. So slow, in fact, that a baby might play it. The idea in doing this

is that it will enable the player to go through his study, at sight, in perfect tempo. This can be done if he plays slow enough. Diligent practice along these lines will be of great help to sight-reading. Another aid to sight-reading is to devote some time each day to writing music. This is good practice for extremely high or low notes containing two or more ledger-lines. Writing notes will train one to quickly recognize them at first sight.

Regarding "hot" playing. The best way to acquire a "hot" style is to first master the technicalities of the instrument. In other words, you cannot play "hot" if you cannot play the instrument. "Hot" playing requires a great amount of accuracy, a thorough knowledge of the keyboard, and also a fundamental training in chord construction and applied harmony, so as to enable the player to properly improvise. Many so-called "hot" players are perhaps "getting by" without these requirements, but to me, they are "not so hot."

There are a great many more "rules and regulations" which I might bring forth, but cannot, owing to lack of space. Therefore, I trust that what advice I have given here will prove beneficial. Perhaps at a later date I can continue on from where I now leave off. Bear in mind these final pointers. The xylophone and marimba are legitimate instruments with a standard keyboard. They require the same amount of study as any other standard instrument. Patience, plus an earnest desire to become a better player, will do more for you than anything else.

I have taught mallet played instruments for almost twenty years. I have developed thousands of successful players all over this country, and several in other countries, including England, Canada, and Australia. These pupils, of course, were compelled to study with me by mail, because they could not visit my studio in New York City. However, they did succeed because they followed my advice and "took it easy." Therefore, my closing words to all are: "take it easy," patience, and make up your mind to become a better player through the medium of "plenty of practice and study."

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Above is Mr. Dalby's high school band at Palisade.
To the left is the Collbran high school band of which Mr. Dalby is the director.

and always recommend them to my pupils



Mayhew Lake's AMERICAN BANDBOOKS

Contents of AMERICAN BANDBOOK NUMBER ONE

Parade of the Children—March; Sons of America—March; Seventh Regiment—March; Old Glory—March; "Haywire" Fox Trot; "La La" Characteristic March; "Beauties of Erin" Selection; Southern Echoes—Fox Trot; When Lights Are Low—Waltz; The Lost Chord; The Black Prince—Overture; Salute to Washington—March; Down the Street—March; West Point—March.

List price
Conductor's Score \$1.00
34 Instrument Parts each .40

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"Hurrah for Us" March; American Spirit—March; Around the Gridiron—March; Going to Town—Fox Trot; Hail, Hail, the Gang's All Here—March; "Alumni" Selection; Overture Militaire; Parson Steamboat—Trick Dance; Valse Moderne; Clownin' Capers—Characteristic Dance; Parade of the Pea Shooters—March; Old Timer—March; Midwestern March; Victory March.

List price
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IN THE LAKE BANDBOOKS all important parts are carefully cross-cued, in order to obtain the fullest effects with a reasonably small band and to accommodate differences in personnel.

THE NUMBERS have been simplified so that they can be played with good effect by players who are limited to a comparatively few notes. The compositions, in their entirety, have been arranged in simple keys, especially in Number One, and, by an exchange of parts, every instrument is played within a small range. The key signatures are as varied as possible and the arrangements are "close."

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List price
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Fast Workers, Too

Marie Ullman, News Reporter

The group of bandsters from Beresford, South Dakota, has been doing some fast stepping this year, too. This band is only six months old, and it already numbers fifty members. Only seven of the fifty were former bandmen, so, you see, they have had plenty of work to do during those six months. They are working for a membership of eighty-five before September.

Mr. Gifford, who has been director of the band since last fall, has been training several students for participation in solo contests this spring. A few of the students who have taken part in solo events are Donald Rasmussen, tuba; Jack Olsen, clarinet; Paul Neve, cornet; Helen Yttrenes, baritone saxophone; Mariam Bondhus, French horn; Irene Kelly, flute; and Alton Neve, trombone.

• • •

Music in Electric City

If you don't think that the students out in the northwest are music-minded, you had better make up your mind right now that you have been pretty badly mistaken. One of the most active school music departments in that part of our country is the one in Great Falls, Montana, and even though the musicians there have thus far found it impossible to participate in contests because of distance, they still have hopes of conquering that problem soon.

Twenty-one hundred students are enrolled in the high school at Great Falls and of that number over 300 are in high school music courses. In this department, of which Lloyd Oakland is the head, are included a first orchestra of ninety pieces, a second orchestra, a Little Symphony of thirty-five selected players, a marching band of seventy-five pieces, a concert band of seventy pieces, and a second band of thirty-five pieces. Charles Richards directs the bands.

The school board is behind this group of musicians 100 per cent, and has adopted a four year plan of purchasing instruments which will give Great Falls high school one of the finest equipped music departments in the northwest.

• • •

"It Pays to Advertise"

Elsie Jennison, News Reporter

One of the most successful bits of band advertising that has come to our attention recently is the scheme worked out by the Chester, West Virginia, bandsters and their mothers. The Band Mothers are sponsoring Bingo games every week to raise funds for traveling expenses this spring, and the band goes marching every time it possibly can to advertise these games. Well, it has worked out fine; the treasury is far from empty, and the bandsters are ready to meet any opposition.

• • •

"We Like Her"

Kenneth Winternmute, News Reporter

The music students of East Lansing high school certainly are enthusiastic over their orchestra director, Miss Frances Ayres, as evidenced by a letter Kenneth wrote us. He sat down to write us some news of the music department at East Lansing, and three-fourths of his letter was concerned with the school musicians' admiration for their director.

We are happy to receive letters like that, Kenneth, and we are sure that Miss Ayres is very happy, too, in the way you students so whole-heartedly follow her guidance.



James Watkins, Alto Saxophone Angola, Indiana

1935 National First Divisioner

(Picture on cover)

James Watkins of Angola, Indiana, placed in First Division at the 1935 National, so pleased were the judges with his rendition on the alto saxophone of "Valse Erica," by Wiedoeft.

This outstanding musician became a member of the Angola high school orchestra and band in 1928 at the age of ten. He played saxophone with both musical groups until 1932, when he took up the clarinet. He now plays first chair clarinet in the band and orchestra. James is a member of the high school woodwind quintet.

Last year he played first chair clarinet with the Northeastern Indiana high school orchestra. During the summer he plays with the Pokagon State Park band. And, in his spare time, he plays with a dance orchestra, doubling on the saxophone and clarinet.

James was a member of the North-

eastern Indiana chorus and has participated in vocal concerts given in the Angola high school. This lad is quite an athlete, and is a leader in the school.

He has studied his music diligently for several years now, with a well-outlined purpose in mind. He intends to make his talent useful in obtaining a college education.

And so we pay one last tribute to the winners of the 1935 National contest. One by one they will come to graduation, and there they will leave behind their days as a "school musician." Many of them will undoubtedly turn to music as a profession. But wherever they go, and to whatever occupation they may turn, the fine training and inspiration of school music days will go with them along the way.

Next month—a 1936 National winner!



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I Answer Some Questions on VIOLIN Playing

(Continued from page 24)

tune. Therefore, pay particular attention that the fingers are placed on the string at an angle of about 45 degrees.

The supposedly difficult position shifts, to which the third question pertains, are only difficult because they become mental hazards. So many of our teachers could eliminate at least one shift in many passages if they would make the shift direct from the first to the fourth position and then on, instead of using the antiquated first, third, fifth, and seventh position shifts. Take some of your violin music and try to re-finger them so as to do away with unnecessary shifting.

In the examples found in this article I have illustrated how an ineffective passage can be made effective by using different types of bowing. In the Paganini example you will notice there are two manners of bowing. Try the lower bowing, and notice how the effect of the double stops is lost. Then take the same passage with the upper bowing, and I feel sure you will immediately distinguish how much more interesting is this way of bowing the passage.

In the Vivaldi example the bow should cling to the string and should not be released when crossing the strings. By releasing the weight on the string the effect of this passage is immediately lost.

In the Kreisler example the bow also should be kept upon the string except where it is sprung, and even then, to get the right effect the lifting must be as close to the string as it is possible.

In the Bruch example this same manner of bowing should be used, and special care must be taken to keep the legato unbroken. In the example marked "A" an unbroken legato is the only manner in which this passage can be beautifully played. In the "B" example much ease can be attained in

(Turn to page 38)

A Saxophone Player Writes Home to His Ma

Chapter Two. A very funny series drawn from life.

By Mayhew Lake

Eminent Composer and Arranger for Band and Orchestra

Plum Island,
Newburyport, Mass.
July 8th.

Dear Ma:

• I AINT HARDLY had no chance to write since my las letter. The prop. of the hotel pulled a fast one on us—his son (one them checky suit guys) runs a dance-hall up to Salisbury Beach an, as we're hired by the week, they claim they can call on our services at any time (Pete says they'll have us openin oysters an peelin spuds when we aint playin)—anyway, they pile us inta a car evry afternoon an wheel us upto this dump an we play 2 hours—for nothin—can you beat that?

The leader says he can't do nothing bout it—the trpt and trb players beef all the time sayin they're gonna quit an go back with some simfony orchestra—Pete, the drummer, saye this job has got the fish-market licked to death an I dont say nothin cause I rather play 24 hours a day than come back home an get laffed at—besides I'm practisin all the time I'm playin. I made up my mind ta one thing—no moren these lousy dance orchestras for me—if I can help it.

I always thot it meant somethin ta play ina hotel—maybe it does, in some hotels an some orchestras, but here, a musician ranks in the social scale, somewhere between the outhouse an the clam-flats—he's highly honored an flattered of ons the waiters speaks to im.

There's a fine assortments clandiggers that infest that dance emporium up to Salisbury—yesterday a fresh mug comes up an says ta Pete "Hey, Rudolph, play usa waltz."

Pete hops over the railin and says "Say, Fish-head, was you addressin them remarks ta me?"

The guy is as yellow as a canary's breast an gets cold feet—he pulls some rural comedy an laffs (kinda phoney) wantin ta be sociable—them kind is always twice as fresh—if they think they can get away with it.

But Pete is sore—he says "My name aint Rudolph, you homely cow nurse, an if you open your trap again, I'll bust you on the snout." On the way back ta the hotel, the gang was all quite respectful ta Pete—the trpt and trb didn't even think ta crack bout quittin.

There's a young feller been comin inta the ballroom evry night. He dont dance—he jest sets an watches me—

evry time I look up he's awatchin me an it finally got my goat.

Come ta fin out, he's the town sax player—our trb player is stuck on his sister an finally invites this guy ta set in with his sax—to try an show me up.

I reaches for the straight soprano sax, but the leader's aheada me—he's watchin me—so I jest waits fora chorus where my own variation fits an I tears offa couple yardsa snake-tongue which put em all in their places—an now my "rival" sax player which is gointa pay me one smacker per lesson—at his house—which aint so pleasin to the trb player.

After seein the sister I dont blame the trb player—I'd give that guy lessons for nothin—at his house.

You know, ma, I aint no fool over girls—acourse the little chamber-maid is O. K. (in her class)—ef she had any brains she wouldn't haveta be a chamber-maid—but this girl, she's a angel.

I'm writin a kinda Heavenly song bout her (an we'll play it). She makes me feel like I could write the mos beautiful music an become famus—with inspiration like her I could become solo soprano sax in the Metropolitan Opera House (pervised they use one there).

Pete's a pretty good guy an he's got some sense, if he is a drummer.

All the fellers hasta borrow money from im before payday comes round—all cept George (the piano player)—he never goes nowhere.

I felt sorry for George yesterday—the bunch was beginnin ta give im the cold shoulder, cause he never spends nothin—callin im a piker an phooey names (behin his back).

I picks upa letter in the bathroom, which musta fell outa his pocket—I didn't meanta read it but I hadta unfold it ta see who owned it an I jest couldn't help finishin it, after I started readin it—it was from George's ma, thankin im for always sendin money ta her an sayin what a good guy he'd always been ta her. The gang was playin poker in our room an I says to em "read this." I guess they all felt pretty cheap—an the way they salved round George made im kinda leary that they was tryin ta pave the way for a touch.

I'll send you a copy of my song—when I write it.

Love from,

Sam.

P. S. You dont needta say nothin fa Hazel bout the song.

Another Letter Next Month



FREE New Handbook Answers Your QUESTIONS:

What special care should be given to a new clarinet? (Page 5)

How can I make my own oboe, English horn, and bassoon reeds? (Pages 9, 10, 11, 12, 13)

What is the correct adjustment for the head joint of a flute? (Pages 15, 16)

Am I holding my saxophone correctly? (Pages 18, 19, 20, 21)

Why should a saxophone be swabbed out after using? (Page 22)

What type of mouthpiece facing is most satisfactory for a player who puts the mouthpiece and reed quite far into his mouth? (Page 27)

How can I choose the best reeds? (Pages 32, 33)

How do variations in mouthpiece facings affect the selection of reeds? (Page 32)

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The School Musician
230 N. Michigan Ave. Chicago

Be Sure to Read the Want Ads—Page 50

the left hand if the fingers are placed as for double stops, shown by the third and fifth note, it being understood that the double stops are placed but not played, the single notes being the only ones to sound.

Strive to get the student in a receptive state of mind, and unless this is accomplished all the teacher might wish to imply is useless and passes into oblivion.

In New York I had the pleasure of visiting with Leopold Godowsky, famous composer and pianist. He mentioned that I had just missed seeing Mischa Elman, and as he always finds pleasure in telling stories he related these two about Elman, which he vouches for.

After one of Elman's recitals a gentleman from the audience voiced the desire to meet the famous violinist personally. When he was in the presence of Mr. Elman, he began interrogating something like this: "How large is your family? How many children have you? Are they talented? Do any play the violin?" After being told that the son showed a particular aptitude for that instrument, he replied: "I hope some day your son plays as well as Menuhin."

The other incident concerns a boy who had, on three different occasions, obtained from Mr. Elman his photograph. When Elman was sure that this was the same boy to whom he had given his picture twice before, he asked the boy why he wasn't content to have one picture. The boy replied: "My friend has a photograph of Heifetz, and he said that if I get three of yours he would trade with me."

Sponsoring a Festival

Alyce Jo Copper, News Reporter

We might have suspected that the Petersburg, Illinois, high school band would be putting on something extra special about this time of year. And here we have it.

The Petersburg band gave a Music festival May 9. Invitations were sent out to nineteen bands in the state, and four trophies were to be awarded. The winners of the marching contest were to receive batons. Sorry we can't tell you who the winners were at this time.

The band gave a "Penny Carnival" in the school gym March 13 to raise funds for new uniforms. Everyone who attended the carnival, and spent a penny, won a prize. Forrest McAllister directs these energetic bandsters.

Mustangs Dedicate Uniforms

Roberta Biggs, News Reporter

Out where it is really "west" the bands dress up in cowboy style—at least that's what they do at the State Teachers college in Silver City, New Mexico. The college band dedicated their new cowboy outfits at a program March 31. The new uniforms were purchased through student contributions, and the funds raised at the concert are to be used for traveling expenses to the Great Southwestern Music Festival in Roswell, New Mexico.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

Active in Chicago

One of the most active Band Parent associations in the city of Chicago is the one at Amundsen high school. This club was organized only a few months ago, but it already has done much for the band and its director, Forrest L. Buchtel.

At the first meeting of the club Walter R. Nappa was elected president. Other officers are F. D. Lowman, first vice-president; Mrs. W. R. Gross, recording secretary; Mrs. P. E. Clark, corresponding secretary; E. Bergman, treasurer; and Mrs. Louis Sondel, Roy Nelson, and C. S. Ongman, directors. The association meets on the first Monday of the month at the Legion hall, 483 North Clarement avenue.

• • •

Ambitious Parents

Since their organization in April of last year, members of the Chicago Heights School Orchestra association (parents of student orchestra players) have raised \$1,500 for their boys and girls. Among the campaigns used were candy sales at concerts, card parties, sale of refreshments at state contest held there, and sale of baked goods. Associate membership (factories, stores, etc.) are given out at \$5.

Another program which brought encouraging response was outlined when the association made a request to local organizations such as the Women's club and Kiwanis, that they purchase and contribute needed instruments. The instruments were to be inscribed with the name of the donor, and then dedicated at a special concert given in their honor. When such a contribution was made, the equivalent value in concert tickets was given to the organization for distribution. This not only increased the attendance at the concerts, but helped to develop a deeper interest in school orchestra music.

A tag day in the community brought enough returns to send the band to the Illinois State contest.

Mrs. Edward Real, chairman of the ways and means committee, sends the following message to band parents:

"We are glad to say that there are vast possibilities of mutual good to the public and to the schools through an organization of this kind. No director or orchestras can in themselves develop a deep and permanent interest in school music in the community unless the people are prodded and stirred up to fully support their effort. We believe we are accomplishing this, as the interest and support of school orchestra music has increased since the beginning of our organization."

"When school boards are hard pressed for money, music is the easiest activity to curtail, although one of the best cultural influences in school and community life. Such an organization as ours can do a great deal to protect the interests of music as it voices the desires of the culturally minded. We are happy to be able to pass this word along to those who are facing the same problems as we are facing."

The officers of the Chicago Heights association are Henry French, president;

Ben Sylla, first vice-president; R. C. Puckett, second vice-president; D. E. Schnable, secretary; Walter R. Spencer, treasurer; Mrs. O. C. Reithel, ticket chairman; Mrs. Joseph Levy, advertising chairman; Mrs. Frank Schrohe, membership chairman; and Mrs. Edward Real, ways and means chairman. Fred Ohendorf is the director of the orchestra.

• • •

Mothers Made Uniforms

The members of the Band Mothers club of South Shore, South Dakota, put their heads together when the high school band wanted new uniforms this last winter and figured out just how they could get the most for their money in the line of new uniforms. As a result, they purchased the material in large bolts and held a sewing circle on many a wintry night.

The South Shore band was always able to rely on its mothers when it needed transportation, too. The bandsters just suggested that they needed to go somewhere, and the mothers did the rest. With the help of these mothers the band is entirely self-supporting. The mothers meet, whenever necessary, and discuss ways and means of supporting, advertising, and helping the band in general. Officers of the club are Mrs. William Erling, president; Mrs. O. H. Lange, vice-president; Mrs. J. L. Blek, secretary and treasurer.

And the mothers were rewarded this spring by seeing their band receive "Superior" rating at the District contest, making them eligible for the State.

Busy With Preparations

Spring fever doesn't have a chance to work its effect on the Powell, Wyoming, high school bandmasters—there is too much to do. The annual spring concert at the end of March meant a lot of preparation, and right after that came the annual broadcast program. And just last week they were hosts and hostesses to the Big Horn Basin Music festival.

Last year over four hundred students attended the Big Horn festival, and a greater number was expected this year, so you see, the Powell boys and girls had to do some careful planning.

And it looks like the band might be going back to Yellowstone Park again. Last year they played there, and they have been invited back. Do they want to go? Don't be absurd.

• • •

State Champs

The Bristol, Indiana, high school band was one of the two bands in the Class C group to be recommended to the National Contest from Indiana in 1935. The Bristol band is directed by A. R. Jinks, also director of the Elkhart County band, which has won the State championship for the last six years in its class. There is a snappy drum major in Bristol, too.

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4th B♭ Cornet	3rd & 4th Horns
Piccolo	1st Trombone,
Flute in C	Bass Clef
Oboe	2nd Trombone,
Bassoon	Bass Clef
E♭ Clarinet	3rd Trombone,
1st B♭ Clarinet	Bass Clef
2nd B♭ Clarinet	1st and 2nd
3rd B♭ Clarinet	Trombones, Treble
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1st Alto Saxophone	Baritone, Treble Clef
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THE SCHOOL MUSICIAN
230 North Michigan Ave., Chicago, Illinois

Joliet's New Medals

We thought you might like to know a little more of the history behind the medals which were presented to the Joliet high school band during its recent visit to New York, so here 'tis.

Several years ago in the city of New York there was created a Mayor's Reception Committee for Distinguished Guests, and this same medal, designed by Dieges and Clust, was adopted as the official medal of the City, to be presented to all distinguished guests received there.

This practice was carried out during the administration of Mayor Walker and Mayor O'Brien, and the medal went to many distinguished personages, including Colonel Lindbergh and General Balbo. The Joliet band prompted the first presentation of the medal during the LaGuardia administration, and that in itself is a signal honor since Mayor LaGuardia previously had presented certificates in place of the medal.

* * *

A Mountaineer

Leon Taylor, News Reporter

We have more good news! Montrose, Pennsylvania, is going to be represented by a news reporter, Leon Taylor, and he volunteered his services. We've been hoping for some time that Montrose would find itself a representative for *The SCHOOL MUSICIAN* 'cause there is an up and coming group of bandsters and orchestra-minded boys and girls up there on the mountains, and when Leon's letter came, well, we just sat down and were tickled pink.

Since the first year the Montrose high school band entered the State contests it has won an enviable record. Its first entry was in 1930 and it won First place in Class C. In 1931 the band placed Second; in 1932 it ranked again as First; in 1933 it placed First in the State and Second Division in the National. Last year the band entered in Class B competition and came out with Second place.

The clarinet quartet which entered the State last year at Oil City received first place. The members of this quartet were Christine Mack, Charlotte Stilson, Harold Sipe, and our reporter, Leon Taylor. Maurice D. Taylor is the director of this group with such a splendid record. We hope they send us a picture soon.

* * *

A Unique Idea

Ernest McClain, News Reporter

The Washington high school band of Massillon, Ohio, goes in for feature work. A team of five drum majors has created quite a sensation there with its simultaneous twirling stunts, but even more picturesque was one of the features worked out for a night football game.

All of the lights on the field were turned out. Each band member, with a flashlight attached to his cap, participated in unusual formations. The most striking formation was one in star-shape.

This year the Washington high school band was by far the largest and best band the school has ever known. It gave many fine marching exhibitions during the football season. Myron McKelvey, former ace twirler of the band, and Ben Kilper, former drillmaster of the American Legion in Massillon, drilled the marching maneuvers. The band is under the direction of C. J. Morrison.

Problems in the Teaching of Brass Instruments

(Continued from page 18)

there is no fixed rule which will apply to all.

Sound is produced by the vibration of the lips which is intensified and amplified by the instrument. We all realize that merely pressing a valve does not necessarily make a higher or lower sound. This is accomplished by proper lip and breath manipulation. While the lips change very little in going from tone to tone, the breath change is more pronounced and should be looked after very carefully. If lips and breath are right for every tone produced, there will be no excessive pressure and the breath changes should be just as fast and accurate as finger changes.

In the brasses, we have two qualities to develop, the field quality which is used in the military and bally-hoo bands and other organizations where they wish powerful playing, also in fanfare passages in finer organizations where an occasional military effect is desired. The other is a softer, restrained, refined quality which balances and blends properly with the strings and woodwinds. Our finest artists are able to use this quality and obtain beautiful tone, fluency, range, and ease. *Proper breath management is the key to the situation.*

As stated before, the aperture of the lips should change very little in going from tone to tone. Some performers rely too much upon lip changes, and over-development of the so-called "lip slurring" only adds to our difficulty. In the various textbooks we are told we slur by means of the lips. While giving a lesson some years ago, I learned a valuable lesson regarding this—my student was playing one of the Arban exercises, slurring thirds, without change of valves. It was perfectly obvious the student was making too much labor of the so-called lip slur, and it was very natural for me to tell him so; but at the same time, the thought came to my mind, we could all reduce considerably this lip change when slurring thirds without change of valves. I found it was not necessary to move lips and jaw any more when not changing the valves than when changing valves, and found it was not so much lip change and manipulation of the jaw as it was a certain movement of the larynx and the base of the tongue. This completely changed my teaching procedure. The

movement of the tongue is more pronounced in slurring fourths than in slurring thirds, and proportionate accuracy is necessary in slurring fifths, sixths, sevenths, and octaves. These changes must be accurately put into scale, chord, and interval practice. The breath is measured and directed by the larynx and the base of the tongue. Each tone must be produced clearly, and the breath support and constancy at the desired pitch is a vital factor. Over-use of the diaphragm deprives the performer of range, purity, and fluency. We have our senses of hearing and feeling to guide us. If the tone quality is pure and there is no strain, we are very near to natural and correct production. If we wish purity, fluency, ease, and certainty, common sense tells us that brute force is not to be used. Any effect we obtain by strain is not good. We must carry purity and equality of sound in all the tones produced.

The matter of attack will now be given attention. I have purposely delayed speaking of it because I do not teach the attack as I was taught. As the base and back of the tongue are employed in going from high to low, directing and keeping intact the breath stream, we must not center our minds too much on the tip of the tongue. So we must tongue in a manner which does not interfere with proper breath management. When the tongue is arched for higher tones, it will naturally throw the tip of the tongue in a slightly different position than when playing in the lower register. So, in teaching the attack, I direct the student to pronounce the syllable "tu." It is desirable for the tip of the tongue to be slightly forward from where it would be, when we actually pronounce the word "too"; so it is up to each individual to develop clear and immediate attack in all registers without interfering with the breath technic.

In conclusion it is proper development of certain muscles which will give us purity, endurance, and fluency, and we must, from the beginning, practice exercises which will develop and strengthen the muscles involved. Improper practice will develop muscles which will interfere with natural and correct production, therefore, the materials used in the beginning should be carefully selected.

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Summer Time Is Band Time

More and more school bands are using the valuable weeks of summer vacation to prepare for the next school season. Supervisors and Directors find this a wonderful time to start new bands—to enlarge, improve and re-equip existing organizations. Junior High graduates can be trained during this period to help fill vacancies caused by senior graduations.

Why not use this vacation season to start a new band in your school—or to put your present band into better shape for the autumn term? The complete Elkhart line — built especially for young musicians, beautiful in tone, easy to play, and exceedingly moderate in cost — will help solve your instrumental problems. Reasonable price makes group purchases easy; splendid musical quality develops better bands, quickly.

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See Anything FUNNY?

Minister (at baptism of baby): "His name, please."

Mother: "Randolph Morgan Montgomery Alfred Christopher McGooch."

Minister (to assistant): "A little more water."

"Margaret, I'm surprised at your putting out your tongue at people."

"It's all right, ma, it was just the doctor going past."

Humpty Dumpty sat on the wall
Humpty Dumpty had a great fall
All the king's horses and all the king's men
Came riding by on side saddles—the sis-sies.

Daughter: The man I marry must be square, upright, and grand.

Father: You don't want a man, you want a piano.

Give a woman driver one-half the road.
It is usually wise to take the ditch until she decides which half she wants.

"Your wife needs a change," said the doctor. "Salt air will cure her."

The next time the doctor called he found Angus McAngus sitting by the bedside fanning his wife with a salt herring.

"Your car is at the door."
"I know; I hear it knocking."

Two countrymen in Illinois were comparing notes of their first and only visit to Chicago. The first man had been there twenty years before, and said he only stayed one night, for he couldn't sleep a wink. The gas was burning right in his eyes, and he couldn't put it out, for there was a notice hung right by the burner, "Don't blow out the gas."

The other man said he was there last year for the first time, and had just the same trouble. The light was burning all night long, and he couldn't blow it out, "because they'd put the old thing in a bottle."

Judge—You are charged with breaking in a furniture store. What all did you take?

Prisoner—I only took a table for my wife and I had to exchange it twice.

When the burglar reached the sixth floor he stopped and peeped through the window.

Inside a tiny baby lay in a cradle, sucking at his bottle. The burglar tapped on the window.

"Come and open for your nice uncle," he said.

The baby took the bottle from its mouth.

"Don't talk like a fool," came the answer. "I can't walk yet."

"Why are you running a steam roller over your field?"

"I'm going to raise mashed potatoes."

REVIEWING THE LATEST MUSIC

By FORREST L. BUCHTEL

Director of Band, Orchestra and Chorus, Amundsen High School, Chicago;
Staff Instructor at the VanderCook School of Music

Something very different than you are used to is "Weird Etudes" by David Gornston. They are futuristic and atonal studies for technic, reading, and intonation, and the same book can be used for saxophone, clarinet, violin, flute, or oboe.

Some woodwind quintets, which you may not have chanced to peruse, are found in the series of Franklin Instrumental Ensembles. Among the late numbers in this edition are "Erotikon" and "Dance of the Elves" by Grieg; "June" (Barcarolle) by Tchaikowsky; "Gigue" by Godard; "Gavotte" from Mignon by Thomas; "Chaconne" by Durand; and "Song Without Words" by Tchaikowsky. All are transcribed by George J. Trinkaus.



Mr. Buchtel

Two volumes of American Band Book are now off the press. Both contain miscellaneous program material, Volume One being of easy grade, and Volume Two a little more difficult. Eight of the fourteen numbers in each book are marches.

Other titles in the first book are: "Hay-wire" fox trot, "Beauties of Erin" selection, "Southern Echoes" fox trot, "When Lights Are Low" waltz, "The Lost Chord," and "The Black Prince" overture. Other titles in the second book are: "Going to Town" fox trot, "Alumni Selection," "Overture Militaire" by Chabrier, "Parson Steamboat" trick dance, "Valse Moderne," and "Clownin' Capers" characteristic dance.

The "Goldman March Album" for piano contains fifteen of the most popular Goldman marches arranged as piano solos with vocal refrains. This book should prove very useful in school music work, as well as for general use. And for band Mr. Goldman contributes a new grand march entitled "America," introducing our national hymn.

In this connection may we mention a first-rate arrangement made especially for the Goldman band? The number is "Finale" from "New World Symphony" by Dvorak and the arranger is Erik W. G. Leidzen.

For violin we notice a suite in double stops, using first position only. Each piece is published separately and with piano accompaniment. Titles are "The Waltzes," "Reverie," and "Barn Dance."

And for Spanish guitar, plectrum style, there is a new study-book by Volpe and Victor. Its title is a Modern Guitarist's Handbook on *rivas*, modulations, and *fills*. This book should be of interest to harmony students and arrangers as well as to players on the guitar.

New solo arrangements for the guitar by these same two writers include "Liebestraum," "Il Risveglio (Awakening)" by Volpe, and "Fantasy in A Minor" by Volpe.

Those of you who have used Volume One of the Educational Orchestra Album will be glad to know that Volume Two is now available. Classic and modern compositions are included in the contents, and among the titles are some Bach chorales, Walter's Prize Song "Processional March" by Batiste, "Blue Danube Waltz," "Roll-Off March" by Brockton, "The Oracle Overture" by Taylor, and many others (twenty in all). Editors are Lindsay and Spangler, and arrangers are Charles J. Roberts and Louis Victor Saar.

Have we mentioned the Miniature Concert Repertoire for Tuba by William Bell? Three numbers in this series (all easy) are "Low Down Bass," "Gavotte," and "Jig Elephantine." I'm sure we must have told you about his medley of sea songs called "Nautical John."

Many of you are using and have liked the Rubank Program Classics, Volume One, for band. You will be glad to know that Volume Two is about ready for distribution. Contents will be similar to those of the first book and will again contain program notes by Harold Bachman, and as before each number will be available separately as well as in book form.

Something very easy and still interesting and tuneful is a selection, "Paradise Isle," by Delamater. Just a little harder is an overture, "Southern Cross," by Yoder. You and your players will enjoy both of these numbers very much, as well as two easy marches by Bell entitled "Intrepid Leader" and "Euphonia." All four of these numbers were used for sight-reading in the Illinois state high school band contest.

A very interesting program number for your band is one called "Sorrows in Melody." It has been published for some time but has never had much distribution until recently. It is rather different in content and well arranged.

Some new marches by J. Olivadoti include "Air Waves," "Spirit of Our Navy," "Wings of Victory," and "March of Youth."

Two fairly easy overtures for band are "Alhambra Festival" and "With Helmet and Sword." Neither makes any unusual demands upon the players, although the second includes a cornet solo and clarinet cadenza.

"Triumph of Alexander" by J. J. Richards is a little harder descriptive overture depicting the brilliant deeds of the Macedonian King. It contains a variety of styles and has included with it some program notes which give specific directions about the interpretation of the numbers.

Another overture which is not too hard is called "Three Days" by Adolph Lotter. And, of course, we know what a DeLuca march is like. "Tenth Olympiad" is in 6/8, and is said to be the last from the pen of this great musician.

"My Hero," concert march, by Harry Alford, based on the song from "Chocolate Soldier" is now available to the public. This brilliant and flashy paraphrase was formerly available only in manuscript at the University of Illinois.

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Bass players, as well as other brass performers who are exacting in the details of fine performance should write for the new York Catalog and literature.

Dazzle Your Public with Your Trombone

(Continued from page 23)

and play more than one or two clefs, or he is up against a serious handicap. The first reason is that many of the better arrangements contain first and second trombones in tenor clef, with the foreign classics having trombones in tenor and alto as well as bass clef. It should be the aim of every student of the trombone to master the clefs given in connection with this lesson.

The theater musician is often called on to make extremely difficult transpositions. Being able to do this raises the player's stock in trade and increases his chances of landing a more lucrative position.

I submit the seven clefs which are valuable in making transpositions, also a one-octave scale for each clef with the letter name and positions for each. Study each clef carefully, learn the required positions. Observe the difference between each clef, also note that C in the treble differs in regard to the position as given for all other clefs.

A great deal can be learned by taking a simple melody and transposing it on paper into the various clefs given in the chart.

In the early history of music writing every clef was originally a letter and was movable, meaning that the clef position designated a note from which all other notes were to be counted.

The bass clef is still found in some old foreign publications placed on the third line instead of the fourth. This is called the baritone clef and signifies that F is found on the third line; therefore, C is first space.

The soprano clef is the least used, except in some advanced soprano exercises and songs. The alto clef is the most used in the study of solfeggio, viola, and trombone E_b. The tenor clef is found in solfeggio studies and trombone.

The exercise given in connection with the table of clefs will illustrate the point or manner in which clef changes appear in the symphonic and operatic score. The change of clefs does not alter the key signature or change any accidentals.

It will seem confusing at first, but with practice and study the trombonist should show marked improvement in a very short time.

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SOFT	SUPER SOFT	SUPER SOFT	SUPER SOFT	SUPER SOFT	SUPER SOFT	SUPER SOFT	SUPER SOFT	SOFT	SOFT
TEN DIFFERENT NUMBERS OF STRENGTH									

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SCHOOL•DANCE•BANDS

● Spring time is dance time. Happy pre-graduation days long to be remembered. Junior-senior balls that are the culmination of three or four glorious years at school. And, oh how much nicer it is to have an orchestra that is really good for the big affairs!

"Alums" returning for these dances remember the days when, as members of the committee, they spent many hours "dickering" with professional orchestras in a futile attempt to bring them within their meager budget, and usually ended up by hiring a drummer, a pianist, and

according to Lloyd Miles, one of the members of the Holland, Michigan, dance band. Lloyd tells us that this band has a particularly fine sax section, and the baritones and brasses are also good. The drummer is quite talented, too. He doubles on the marimbaphone. The name of the band is "The Collegians."

Don't forget to send pictures of your dance band, and plenty of news of your activities, too. There is still a June issue coming, you know, and we'd like to have pages of dance band pictures. Send them in before May 27th.



Here are "The Collegians" of Holland, Michigan. They're kept quite busy supplying dance music for the "Hollanders," and this is the season when dance bands are at their busiest.

a trumpeter, all of whom played by "ear." More often than not the dance was a complete failure.

But not so this spring, with the school dance bands on the scene. There is music in the air. When the couples glide out on the floor, they know that the drum won't be hammered so hard that the piano will be merged into oblivion or that the trumpet won't blast forth harsh notes that will echo and re-echo in the hall.

Magnolia, Arkansas

Walter Whitlow, News Reporter

The music department of Magnolia, Arkansas, high school is under the direction of J. E. Justiss this year. Mr. Justiss was formerly with the Harrison, Arkansas, band. When school opened this year, there were only thirteen members in the Magnolia band. Mr. Justiss got busy, and now the school boasts a thirty-three piece first band and a second band to back it up. Ten members of the first band are "beautiful maidens" (to quote our reporter). Last year the school band won the Marching championship for Class C bands, and it's looking forward to an even more prosperous contest season this spring.

"The Collegians"

The school dance bands have been directed by men who know and appreciate the finest in music, and therefore, dancing to these bands is a real pleasure.

It is fun playing in these bands, too,

Is Your Hat on Straight?

(Continued from page 25)

type of cap on like this is to place the front on so that it is parallel to the ground and the bill is well down—then press down on the back of the cap till the brim is parallel to the ground.

If your band members have never worn their caps this way they probably will not like it, and they will want to wear it the same old way. But make them wear it right a few times and they will soon feel out of place if they don't wear it correctly.

I don't know how many directors have told their band members how to wear their caps, but I know from personal experience that I was never told how to wear my cap, and from my own observation I don't believe very many bands have been told. If you're a director think this over.

A uniform way of wearing a band cap can make old uniforms look snappy, or it can take away the neat appearance of a new set of uniforms. Your band wearing their caps alike might win a marching contest for you some day. Just remember that the cap is as much a part of the uniform as anything else; and for a band to wear its uniforms as uniforms they should all wear their caps in a uniform manner.

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The School Band's Family Tree

(Continued from page 11)

French commission. In England, the establishment of Kneller Hall, an institution for the training of army bandmasters, in 1857, also did much toward the improvement of military music. Yet none of these attempts to reform the band equaled, in broadness of scope and thoroughness of method, the researches carried on in France.

It will be seen, therefore, that the band owes its origin and, in large part, its present perfection, to the military arm of the nations in which it developed. (It must not be forgotten, of course, that not only the army, but also the navy has sponsored bands, one being maintained on every flagship.) Yet the band did not remain within military confines. In our own country, for example, band development has been carried on by many other organizations. Within the last half century there have been many great professional bands, which have contributed not a little toward the appreciation and improvement of band music. The Patrick Gilmore band, of about fifty years ago, did much in this respect. Forty years ago, the T. P. Brooks band of Chicago, Illinois, enjoyed great popularity. The Weber band of Cincinnati, Ohio, another great band, was widely known about thirty years ago. And, of course, all of us remember the great Sousa band, which was at its peak about twenty years ago. John Philip Sousa, its brilliant director, not only did much toward the improvement of the band and its instruments, being known especially for the introduction of the sousaphone, but also composed some of the best band music ever written.

While these organizations were creating a genuine appreciation for band music, other groups began to form bands. Various industrial concerns organized bands, notably the newspapers. Press bands, made up of newsboys, began to appear in every large city. Then the schools took up the challenge, until at the present time no well-equipped school is complete without its band. As a final indication of the fact that the band was no longer associated with military life, band music itself no longer remained exclusively martial, but became wider and wider in its scope, and began to include compositions of every variety. Band transcriptions of classical music are very popular at the present day, and form part of the repertoire of practically every band.

If band music today has become more varied in its nature, it has likewise become more universal in its influence. Band music is no longer restricted to parades, wars and political rallies; it may be heard at any time in any home equipped with a radio. Every school child can learn to play in a band. Band instruction is now available to all.

While we are appreciating these benefits, however, and while we are admiring the perfection of our bands and band instruments today, let us not forget those who, without our modern resources and advantages, brought the band and its instruments to their present high efficiency. Here, as everywhere, we owe to the past more than we ever can repay.

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We, in America, lose sight of the principal significance of the value and study of art. Our years of "rugged individualism" have perhaps unconsciously and inadvertently made us a race of exhibitionists who dearly love to "show off," and, as the average aptitude is not capable of any startling development along this line, except after years of excellent and patient training, the whole endeavor is dropped as "waste of time and money." Unfortunately, that is why, despite increasing leisure, fine native sense of rhythm, keen ears as to pitch, and natural quickness of perceptions, we remain so musically illiterate.

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Kind Words

The magazine is very good, and I do not want to miss any issues.—*Sidney Havenstein, Bluffton, Ohio.*

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SAXOPHONE - CLARINET-trumpet-trombone-drum-bass supplies. Send for our special "bargain bulletin" listing 165 items at greatly reduced prices. Terminal Musical Supply, 245 West 34th Street, New York City.

100 PHOTO postcards copied from any photo, \$3. Sample free. Enlargements. Kodak prints any size, 3c each, 25 for 60c; photo mirrors, buttons, statues, cuts, and mats. William Filene, 3027 N. Kostner Ave., Chicago, Ill.

WANTED: Boy musicians of high school age for the Bolles Military and Naval School Band. Liberal reductions in scholarships offered. Address Music Dept., Bolles School, San Jose Blvd., Jacksonville, Fla.

SCHOLARSHIPS now open to qualified high school band musicians at leading Eastern Military Academy, 1936-1937 session. Value \$900. Selection by audition only. Sophomore, Juniors preferred. Write for application. Box 36, The SCHOOL MUSICIAN.

UNIFORMS: Blue cadet uniforms, red trimming. Uniform jackets, \$1.00; new band cape, \$1; Legion style serge coats, \$4. Grey A. F. of M. coats, \$3. Caps, Pershing style, \$1. Janitor, 172 W. 81st St., New York City.

FOR SALE: 33 used band coats and caps to match. Color, maroon, trimmed with old gold binding. Blazer type coat. Good bargain if taken at once. S. J. Hanson, Sup't, Benson, Minn., Public Schools.

REPAIRING: First-class repairing all instruments, workmanship guaranteed. Special bargains in String Basses, Cellos, and Accordions. Ludwig Bell-Lyra complete, \$45; Buescher straight alto Saxophone complete, \$75, used for demonstrating, fine for band work. Tell us your wants. Ritter Music Co., Atlanta, Ga.

TRANSPARENT mouthpieces, non-breakable, fit the lip with a velvet-like smoothness and relieves you of all tarnish and plating worries. Made to suit your individual requirements. Write for prices. T. M. Koeder, Naperville, Illinois.

FOR SALE: 28x22 and 28x16 bass drums, Leedy four oct. xylophone and trunk, two and half oct. xylophone and case, two pair Turkish cymbals, drum heads—cheap. H. A. Fogel, P.O. Box 445, Canton, Ohio.

FLUTES, CLARINETS, bought, sold, exchanged. Flute, Boehm, \$20; metal flutes close-out, 40% off; clarinets, wood, rebuilt, \$20. Big discount on new flutes, clarinets. Quick service on repairs, exceptional flute service. Werner, 3425 Fullerton, Chicago.

OBOE REEDS: Ready to play, dependable, easy blowing, 70c each and your old tube; 3 for \$2; 6 for \$3.85. Proof of the reed is in the playing. Made and tested by Russell Saunders, Elkhorn, Wis.

MARTIN MAMMOTH recording bass, brass lacquered like new, \$175. Conn Eb saxophone, silver plated gold bell, \$45. Conn trumpet, silver plated gold bell, \$35. King cornet, silver plated gold bell, \$25. Jiran, 1333 W. 18th St., Chicago.

BARGAINS GALORE: Saxophones, Martin C soprano, \$12; Holton Bb Soprano, \$15; Martin C melody, \$22. Penzel, wooden, Boehm flute, \$15. Buescher trombone, \$25. Kalashen trumpet, \$25. \$300 Higham Eb tuba, \$45. Claffy, 3925 Pine, Philadelphia.

FINE OPPORTUNITY for amateur photographer interested in studying band and orchestra directors' course for Bachelor of Music degree. Earn expenses and tuition, complete, by photography. Open to high school graduates or college students. Apply Secretary, VanderCook School of Music, 1652 Warren Boulevard, Chicago.

BARGAINS in new Italian piano accordions 34 keys 48 bass, \$55 up. 37 keys 80 bass, \$65 up. 41 keys 120 bass, \$80 up. Catalog free. Joseph Jiran, 1333 W. 18th St., Chicago, Ill.

BATONS: Attention chronic "baton busters." Here's the stick you can afford. No fancy trimming! Ideal for the classroom. Any length. Introductory price, \$2 dozen. Musicians Service & Supply, 534 W. State, Milwaukee, Wis.

FOR SALE: 3 1/4 octave marimba, 3 octave song bells, 2 1/2 octave 65% orchestra bells, 2 1/2 octave 35% orchestra bells. If interested, write Herbert L. Hock, Clyde, Ohio.

Sit down, right now, and write these folks. Bargains like these don't lay on the counter very long. You on the other side of the counter, get some help, or you'll be swamped. Only one more issue in which to place your last minute bargains so send your 35 word ad, pinned onto a dollar bill (5c for each additional word) before June 3.



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MICKEY BLOOM STARS WITH HAL KEMP

Mickey Bloom, famous trumpet artist, now 1st trumpet with Hal Kemp, is shown here with his talented director. "Mickey" is one of America's finest trumpet men, having played under a dozen or more of the greatest directors, including Kemp and Kostelanetz. Also a recognized composer. Plays nightly at the Hotel Pennsylvania. Other engagements include theatre, radio and recording. Plays a Conn New York Symphony trumpet. Photo December 18, 1936.



GREAT TRUMPET ARTIST

Frank Ryerson, 1st trumpet with Mal Hallett's well known orchestra, is an outstandingly fine trumpet player. Also an able arranger and assistant to Hallett. Shown here with his Conn New York Symphony trumpet, he also plays a Conn E♭ trumpet and writes us March 25, 1936: "The action of my Conn trumpets is the best I've known in 16 years of playing."



MICKEY MOUSE'S MASTER'S VOICE

Winthrop O. Warner's big Conn recording bass contributes its impressive tones to many a Mickey Mouse feature. Mr. Warner is one of Hollywood's most celebrated bass men, playing with RKO, Disney, Universal and Columbia studios. On February 1, 1936, he writes us: "My Conn bass has proved an excellent instrument."



TENOR WITH LEON BELASCO

Bernie Gluckman, tenor sax for Leon Belasco's fine orchestra, is shown here with Director Belasco and with the Conn tenor sax which he plays superbly. Formerly featured at the Chas Paree, Chicago, and Chas Continental, Hollywood. Has played a Conn for nine years. Photo March 20, 1936.



**DEL COURTNEY A HIT
AT THE BAL TABARIN**

At the Bal Tabarin, famed San Francisco Club, Del Courtney's Orchestra has scored a tremendous hit with the critical dance fans. We show here two views which portray M. Simon's and Al Bassman's conception of "the Music Goes Round and Around." Also trombone and sax sections of this popular orchestra. All these artists play Conn's. Trombone section, left to right: Del Courtney, leader; M. Simon; R. F. Ziem; and Geo. Wagner. Saxophone section, left to right: Lou Whitehead, Ted Petersen, and Bert Petersen. Photo March 22, 1936.



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**ZEV CLAY CHOOSES
CONN WOOD CLARINET**

Zev Clay, with Seymour Simons' Orchestra, now playing at the Baker Hotel, Dallas, Texas, is a capable performer on both saxophone and clarinet. His favorable experience with his Conn tenor saxophone prompted him to buy one of the new Conn wood clarinets. He writes us March 25, 1936: "The new Conn tenor is the best ever made and the new clarinet ranks with the best."

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